

*Ipse pinxit* *Cardon Sculpsit*

# E. EDWARDS,

*Associate and Teacher of Perspective*

in the

**Royal Academy.**

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# ANECDOTES OF PAINTERS

WHO HAVE RESIDED OR BEEN BORN IN

## *ENGLAND;*

WITH CRITICAL REMARKS ON THEIR PRODUCTIONS;

BY

EDWARD EDWARDS,

deceased,

LATE TEACHER OF PERSPECTIVE, AND ASSOCIATE, IN THE ROYAL ACADEMY;

INTENDED AS A CONTINUATION TO THE

*ANECDOTES of PAINTING*

BY THE LATE

*HORACE EARL OF ORFORD.*

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harſhly treated by one of the partners, which cauſed his father to remove him, and to leave him at liberty to exert himſelf in acquiring more ſcientifically the rudiments of art. For this purpoſe, he took leſſons at a drawing ſchool; and in 1759 he was deemed qualified to be admitted a ſtudent at the Duke of Richmond's gallery, which contained excellent caſts of many of the fineſt antique ſtatues.

In 1760, he ſuſtained a great loſs in the death of his father, who was a very ingenious man, but of a reſerved and ſhy diſpoſition, which prevented him from profiting, as he might otherwiſe have done, by his ingenuity. He left his widow and children wholly unprovided with means for a maintenance, except what they might be able to procure by their induſtry. Edward Edwards was now but twenty-two years of age, and with but a ſlender foundation in his art, he had to ſupport his mother and a brother and ſiſter. He had lodgings in Compton-ſtreet, Soho, and with other efforts to obtain the means of living, he opened an evening ſchool, (at his lodgings) and taught drawing to ſeveral young men who either aimed to be artiſts, or to qualify themſelves to be cabinet or ornamental furniture makers.

But under all his difficulties, he ſteadily perſevered in his endeavour to acquire power in the art to which he had devoted his mind, and in 1761 he was admitted a member of the academy in Peter Court, St. Martin's Lane. Here he had the advantage of ſtudying the human figure with the principal artiſts of that period, and made ſuch progreſs as to be encouraged to offer a drawing for a premium propoſed by the Society eſtabliſhed for the encouragement of Arts, Manufactures, and Commerce; and ſucceeded.

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In 1763, his profpect of employment became more promifing. Mr. Boydell having undertaken to publifh a fet of engravings from celebrated pictures by old mafters, engaged Edwards to make drawings, from which engravers were to be employed to work.

In 1764, he obtained a premium from the Society of Arts, &c. for the beft hiftorical picture in chiaro ofcuro. He now became an exhibiter with the Incorporated Society of Artifts, and was admitted a member of that body; but was foon difgufted with the factious proceedings which prevailed in it, and which caufed a confiderable number of the principal artifts to withdraw themfelves from it. But as feveral of his moft intimate friends ftill remained in it, he was induced to continue fome time longer a member and an exhibiter.

In 1770, he was employed by the Prefident and Council of the Society of Antiquaries, to make a large drawing* from an old picture in the Caftle at Windfor, reprefenting the interview between Henry VIII. and Francis I. at Calais. Upon this he was engaged more than fix months. His work was approved, but he was not rewarded with a fpirit of liberality; indeed, it may be faid he was treated unjuftly. He received only one hundred and ten guineas for his time and trouble; a very inadequate recompence.

But whatever might be his difappointment, he was not of a difpofition to defpond, and although he had ftill a mother and fifter to fupport, his fortitude under all circumftances of difficulty remained unfhaken. It was his happinefs to look

* The fize of the drawing was 3 feet 11 inches, by 1 foot 11½ inches.

forward with hope and with confidence to a period when his exertions would have their reward in fame and fuccefs; and this temper of mind rendered his fpirits cheerful, and his application to his profeffional ftudies pleafant. His great object was to be an hiftorical painter; but the neceffities of his fituation obliged him to accept offers of employment of various kinds. He made drawings, painted landfcapes and portraits in large or in miniature; and occafionally made defigns, and began pictures on hiftorical or poetical fubjects. Thus proceeding, he obtained a moderate income, which he managed with frugality.

In 1771, he exhibited with the Royal Academy, in which, for the advantage of academical ftudy, he had been fome time a Student. His good character and general ingenuity made a due impreffion on the minds of the Academicians, and in 1773 he was elected an Affociate of the Royal Academy. Soon after he was employed by Lord Befborough, at Roehampton, to repair a ceiling painted by Sir James Thornhill; and by Mr. Bell, the bookfeller, to make defigns and drawings for feveral publications. He had alfo the good fortune to be employed by Robert Udney, efq. in whom he found a warm friend. Mr. Udney being apprifed of his defire to feek improvement abroad, offered him pecuniary affiftance to enable him to accomplifh his wifhes; and in confequence he made arrangements for that purpofe, and in July 1775 he left London, and proceeded to France on his way to Italy.

He was abfent from England till September 1776, when he returned to London. His chief refidence, while he was abroad, was at Rome, but he vifited moft of the other principal cities in Italy; and varied his route on his way back by paffing through Turin,

Turin, and over the alps to Lyons. Thus, though his tour was made in little more than thirteen months, he faw what was moft remarkable both in nature and art in that celebrated country.

On his arrival in London, he again eftablifhed himfelf in his profeffion. He had feen much, and his opinions, which were given with undeviating integrity, were always refpected; but his productions could not excite much approbation. There have been few inftances where an artift, with fo much general capacity and vigour of mind, has not been enabled to make greater proficiency.

After thefe obfervations, it will not be neceffary to relate many particulars of his profeffional practice, which, as before he went to Italy, was various, and did not produce to him more than was fufficient to fupport himfelf and his aged mother and fifter. His admirable conduct as a fon and a brother caufed him to be regarded with particular efteem, and he was diftinguifhed in fociety for the uprightnefs of his proceedings and the rectitude of his heart.

Mr. Udney continued to be the friend of Edwards, and gave him employment; and he had commiffions to execute for Sir Edward Walpole. In 1781, he obtained a premium from the Society of Arts, &c. for a Landfcape Painting. The fame year he prefented to the Royal Society his paper on the Storm at Roehampton, accompanied by drawings made by himfelf of the fingular and extraordinary effects of it.

In June 1782, he went to Bath, where he was employed to paint three arabefque ceilings, in the houfe of the honourable Charles Hamilton. This was one of the greateft commiffions he ever received, and occupied him till March 1783. Here his time paffed very agreeably, owing to the politenefs and liberality of Mr. Hamilton.

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About a year before his death, his ſiſter firſt noticed a change in his conſtitution. She perceived that he had become weaker, but there was no other apparent ſymptom of decay, and it was not till a few weeks before he died that he ſuffered any confinement. The diſorder which occaſioned it, did not excite in him apprehenſion of danger. He thought his complaint was of a rheumatic nature, and that he ſhould ſoon recover. On the morning of the day on which he died, December 19, 1806, he wrote to a friend a queſtion reſpecting a point in his Biography. In the evening he was ſeated by the fire converſing, when he ſuddenly roſe, and deſired to be ſupported to a bed in the next room, on which, in a few minutes, he expired. Upon the examination of the ſurgeons, nothing extraordinary appeared, except about three or four ounces of water in the pericardium.

He was attended to his grave in St. Pancras church-yard by B. Weſt, Eſq. Preſident of the Royal Academy; J. Farington and J. Nollekens, Eſq. Academicians; Sir William Blizard, Mr. Baker, Mr. Edridge, Mr. Hearne, Mr. Milbourne, jun. and Mr. Sotheby, jun.; who, with much regret, ſaw depoſited the remains of their much reſpected friend, and of a truly good man.

# PREFACE.

THAT lively and pleaſant writer, the late Honourable Horace Walpole, * to whom the public is obliged for a moſt entertaining and uſeful work, the Anecdotes of Painting, did not publiſh his laſt volume until the year 1780, though, as he acknowledges, it was written ten years before; conſequently there was a lapſe of twenty years between the acceſſion of his preſent Majeſty to the throne, and the period when that honourable biographer terminated his work.

From

* Horace Walpole was third and youngeſt ſon to Sir Robert Walpole, K. G. many years prime miniſter to George the Firſt and Second. His mother, who was Sir Robert's firſt lady, was daughter to John Shorter, Eſq; of Bybrook in Kent: ſhe died 1737.

Horace, or Horatio, for his name is ſometimes written in the former, and ſometimes in the latter manner, received his education at Eton; from thence was removed to Cambridge; and afterwards viſited Italy, in company with Mr. Gray the poet.

He ſat in ſeveral parliaments, as repreſentative for Caſtle Riſing, and laſtly, for King's Lynn, Norfolk. But the buſtle of political concerns was little ſuited to his temper and habits, for which reaſon he formally reſigned, by public advertiſement, all further connexion with his conſtituents, and withdrew to retirement about the year 1766.

He had previouſly purchaſed a ſmall but pleaſant manſion at the weſtern extremity of Twickenham, diſtinguiſhed in the old pariſh books by the title of Strawberry Hill.

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From that time to the prefent, no regular or fyftematic memorials of the arts or artifts have appeared, though fome notices have been occafionally inferted in the obituary lifts of the different Magazines.

This circumftance is the more extraordinary, as in that fpace of time the arts have made more rapid advances towards perfection in Great Britain, than ever was known in any other country during fo fhort a fpace of time.

This affertion will not appear ftrained, when we confider the low ftate to which they were reduced at the acceffion of George the firft, when, as the honourable author obferves, "the arts "were funk to the loweft ftate in Britain."

This place he greatly embellifhed, and, before his death, formed it into a beautiful and romantic villa, if a Gothic edifice can claim that title.

Here he built a printing office, and conftantly retained a printer in his fervice; the laft was Mr. Thomas Kirgate, who lived with him near thirty years, and was with him at his death. At this prefs moft of the honourable author's works were printed, as alfo feveral productions from the pens of his friends, all of which obtained the titles of the Strawberry Hill editions, by which they are well known to the curious collectors of literature.

From his youth he was greatly afflicted with the gout, yet he furvived to great age. He was born in 1716, and died March 2d, 1797.

As he outlived both his elder brothers, and alfo his nephew, all of whom died without heirs, the title of Earl of Orford defcended to him as the laft male heir of his father, who was created Earl of Orford, by George the Second, Feb. 9, 1742, and which he inherited by the death of his nephew George, the third Earl, who died in 1791. But Mr. Walpole was too far advanced in life, and too infirm in his health, to allow him to engage in thofe concerns which were confequent to his rank; therefore he never took his feat in the Houfe of Peers; and as he died unmarried, the title became extinct; though it has lately been revived in his firft coufin, Lord Walpole, of Wolterton in Norfolk, who in the early part of the year 1806 took his feat in the Houfe of Peers as Earl of Orford.

From

From this degraded ſtate they began to revive about the middle of the ſucceeding reign; and before the cloſe acquired a degree of vigour and ſtrength which has been greatly cultivated and nearly matured under the auſpicious encouragement of his preſent Majeſty.

One of the firſt perſons who contributed to elevate the arts from their depreſſed ſituation was Mr. George Vertue, whoſe affection for engraving was accompanied by an almoſt equal attachment to the ſtudy of antiquities; in conſequence of which, he collected all the anecdotes he could obtain relative to the arts, and their profeſſors who were or had been any ways connected with this country, from the earlieſt period to his own time.

But while he was collecting, he had no opportunity of arranging the anecdotes of which he was poſſeſſed, and they were left in a very imperfect and indigeſted ſtate at his death, which happened in 1756.

Theſe papers were purchaſed of Mr. Vertue's widow by the Honourable Mr. Walpole, who was certainly the fitteſt perſon to poſſeſs them, being the beſt qualified to arrange and poliſh the rough materials which Mr. Vertue had collected: At the ſame time he was by no means adapted in his own perſon to have acquired the original information, owing to a certain degree of faſtidiouſneſs in his manners, united with ſomething of the conſequence of rank, which diſqualified him from making thoſe familiar inquiries that would have been neceſſary for the attainment of the requiſite knowledge.

Though it cannot be doubted that the honourable editor improved the original ſketches of Mr. Vertue, yet it may be ſafely affirmed that the former did not add to the liſt of artiſts which the latter had collected; and thoſe artiſts which were inſerted in the fourth volume of the octavo edition of his Anecdotes are but very ſlightly noticed. But this deficiency may be very eaſily accounted for, by obſerving that the honourable author's age and infirmities did not then allow him to purſue thoſe inquiries which were neceſſary to the farther improvement of the work. It may therefore be ſafely aſſerted, that thoſe anecdotes were cloſed in the year 1760, for all the artiſts, who are noticed after that period, flouriſhed long before, which was particularly the caſe with Hogarth, as alſo with ſome others who are mentioned after him, but with little more diſtinction, than by the dates of their deaths. As a continuation of that work, the following ſheets are offered; and the Author begs to obſerve, that the information he has attempted to communicate is collected from the moſt unqueſtionable authorities, and in very many inſtances is acquired through the perſonal acquaintance and friendſhip he has enjoyed with ſeveral of the principal perſons, whoſe abilities as artiſts, and whoſe characters as men, he has endeavoured to appreciate, in a manner, he truſts, which is equally free from partial praiſe or malevolent cenſure.

In addition to the anecdotes of the lives of the artiſts themſelves, it has been thought neceſſary to ſubjoin, by way of introduction, ſome account of the encouragement and aſſiſtance which the arts received, by the eſtabliſhment of ſeveral inſtitutions

which were formed before the acceffion of his prefent Majefty to the throne.

Thefe events, fo intimately connected with the hiftory of the polite arts in this country, could not be paffed over in filence, efpecially as feveral of the artifts, who are mentioned in the following pages, were fo much engaged with thofe inftitutions, that many occurrences, noticed in their memoirs, would be unintelligible to future readers, without fome preparatory information upon thofe fubjects.

In the arrangement of the following anecdotes, the chronological order is preferved agreeably to the dates of the deaths of the artifts whofe names are introduced, except in two or three inftances, in which the parties retired from their profeffion fo long before the clofe of their lives, that they certainly may be placed as they now ftand with great propriety.

It is alfo neceffary to obferve, that in this volume, which is intended as the firft, the Author has confined himfelf to the lift of Painters only; leaving the other artifts, fuch as Architects, Sculptors, &c. to be included in a fecond volume.

It is needlefs to defcribe all the divifions of the work. It will be fufficient to remark, that by their introduction, the Author has endeavoured to render his volume as ufeful as he could to thofe claffes of readers for whom it is chiefly intended; namely, the artift, the connoiffeur, and the gentleman.

This preface, however, cannot be clofed without offering fome apology for what may be thought a deficiency in the work; namely, the want of portraits of the artifts whofe memoirs are given; efpecially

eſpecially as Mr. Walpole has beſtowed a conſiderable number throughout his Anecdotes. But ſuch decorations would have ſubjected the Author to an expence beyond his finances, and would alſo have rendered the volume too coſtly for the generality of thoſe to whom the work might be uſeful.

# INTRODUCTION.

THE Polite Arts were ſo little cultivated by the *Natives* of England until the middle of the laſt century, that foreigners, and even many of our own countrymen, imagined that ſome natural cauſes prevented the Engliſh from becoming maſters either in Painting or Sculpture. But happily ſince that period, the moſt undoubted proofs have been produced, that no defects in the climate of Britain, or in the conſtitutions of it's inhabitants, can prevent them from equalling their European neighbours in the productions of art.

To trace the cauſes which obſtructed their advancement in this country, belongs rather to the regular hiſtorian, than to the biographical collector, and the Author will not, therefore, attempt to develope them, eſpecially as that taſk has already been ably performed by many preceding writers *, who have taken upon themſelves to defend, in this reſpect, the honour of their country. But as the arts have now attained a manifeſt ſuperiority in this country, it will not be improper to trace the ſteps by which they

* See an Inquiry into the real and imaginary Obſtructions to the Acquiſition of the Arts in England, by James Barry, R.A. &c. 1775; as alſo, An Eſſay on Deſign, &c. by John Gwyn, R.A. octavo, publiſhed by Brindley in Bond-ſtreet, 1749.

have

have riſen to their preſent elevation, ſince the period at which Mr. Walpole (afterwards Earl of Orford) commences the fourth volume of his Anecdotes.

The honourable author obſerves, that at the commencement of the reign of George the Firſt, "the Arts were ſunk to the loweſt ebb in Britain;" to which it may be added, that they made but ſlow and weak advances in their improvements until the middle of the ſucceeding reign. Not that the arts were at this period unemployed, for the painting of ceilings and ſtaircaſes was much in vogue: ſometimes the pannels of the room, but more frequently the compartments over the chimney and doors, were filled with ſome kind of picture, which was ſeldom the original work of any maſter, but commonly the production of ſome practical copyiſt*, who ſubſiſted by manufacturing ſuch decorative pieces, and was glad to furniſh a landſcape on a half length canvaſs for forty or fifty ſhillings. This faſhion continued about half a century, but had greatly declined at the period when the Exhibitions were firſt eſtabliſhed; ſince which there has been a total change in the ſtyle of interior domeſtic decorations. While painting was thus making ſlow advances, or rather ſtruggling for exiſtence, the arts of drawing and engraving were but feebly maintained by the accidental demand of printſellers and bookſellers, who began, about the early part of the laſt century, to decorate their publications in a ſtyle of elegance ſuperior to what had before been attempted in this country.

* Among the artiſts, whoſe works were moſt conſidered in this line of decoration, were Vogelſang, Vandieſt, Cooper, Cradoc, &c. See their names in Walpole.

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But no inconvenience was more fenfibly felt at that time than the want of examples, adapted to the ufe of thofe who wifhed to acquire fome knowledge in the rudiments of defign; for all that could be then obtained were the imported works of foreign artifts, or copies of thofe works made by Englifh engravers, many of which were after the etchings and drawing-books of the old Italian and Flemifh mafters. Nor can the books upon architecture, which were then publifhed, be confidered as original works; the beft were tranflations; others were compilations, or abfolute copies from indifferent French works. As the arts were defective, fo were alfo thofe works of elegance that depend upon defign for the fuccefs of their decorations and enrichments; and the character, which both Mr. Walpole and Sir Jofhua Reynolds have given of the ftate of the arts, from the acceffion of George the Firft to the middle of the fucceeding reign, is perfectly well founded.

After the peace of Aix-la-Chapelle, the nation appeared to be roufed to a fpirit of exertion and improvement in the arts, which had not been known in England before that period, and feveral inftitutions or focieties were formed, whofe avowed intentions were to encourage the talents of their countrymen. Such were the Antigallican and Dilettánti Societies; but efpecially the Society for the Encouragement of Arts, Manufactures, and Commerce.

The Antigallican Society, or rather Societies, confifted of feveral perfons of rank and refpectability, who formed a refolution of employing Britifh productions, in preference to thofe imported from France; for nothing was more common at that time

than for the artificers and tradesmen to recommend themselves, or the wares in which they dealt, as Parisian; and though it must be confessed that these societies did not direct their attention to the arts in particular, yet their patriotic example greatly stimulated their countrymen to exert their talents in those productions which were before almost unknown in Great Britain.

Of the Dilettánti Society, the Author is not sufficiently informed to give a perfect account, and therefore can only relate the following circumstances. Its original institution was prior to either of those already mentioned. It commenced upon political principles, and, as far as it was then known to the public, was not approved, being considered as rather a disaffected assembly. But they soon changed the object of their meetings, and turned their attention to the encouragement of the arts, and made some attempts to assist in the establishment of a public academy; for which purpose they deputed General Grey, one of their members, to attend the meeting, held by the artists for that purpose; but this was not productive of the proposed advantage, for the consulting parties could not agree respecting the government of the intended institution.

Although this society has been little known to the public under its present title, yet its silent exertions have been of great importance to the arts; especially as those who are admitted members are persons of the most distinguished reputation for taste.

As, by the rules of the society, they are enabled to accumulate a fund, they have at various times employed the surplus of their subscriptions in the promotion of the arts; and in the year 1775

they

they ſent a ſtudent to Rome, upon their penſion, to complete his ſtudies in painting. They have alſo at different times ſupported ſome very elegant and claſſical publications of the Antiquities of Greece; and they aſſiſted the editors of the works of the late Mr. James Stuart, in completing the Antiquities of Athens, which, by his death, were left unfiniſhed.

As the ſociety is rather of a private nature, it is not neceſſary, nor would it be proper, to attempt a farther account of the inſtitutes. It is ſufficient to ſay, that if they ſhould, at ſome future period, think proper to publiſh any account of their proceedings, the public will find, that the Dilettánti Society ranks among the moſt reſpectable in Britain, and may be conſidered as a ſteady, though unoſtentatious, encourager of the arts.

But the moſt effectual aſſiſtance which the arts have received in this country, has been from the Society for the Encouragement of Arts, Manufactures, and Commerce.

This noble inſtitution, which was founded by the liberality of a very ſmall number of noblemen and gentlemen in the year 1754, has fully anſwered the wiſhes of its firſt founders.

The original purpoſes for which it was formed will be clearly explained by the following extracts, which the Author has been liberally permitted to tranſcribe from the firſt minutes of the tranſactions of the ſociety.

" Rawthmell's Coffee-houſe, Henrietta-ſtreet,
" Covent Garden, March 22, 1754.

" AT a Meeting of ſome Noblemen, Clergy, Gentlemen,
" and Merchants, in order to form a Society for the En-

" couragement of Arts, Manufactures, and Commerce, in " Great Britain:

" It was propofed to confider, whether a reward fhould not " be given for the finding of cobalt in this kingdom, as there is " reafon to believe it may be difcovered here, if diligently fought " after. And as arfenic, fmalt, and zaffir, are prepared from " cobalt, and all we ufe of thefe is imported from foreign parts, " Mr. Shipley, who acted as Secretary, was directed to fearch " the books of entries at the Cuftom Houfe, to learn what quan- " tities of each are annually imported, and to make his report " at the next meeting.

" It was alfo propofed to confider, whether a reward fhould " be given for the cultivation of madder in this kingdom. " In confequence whereof, the Secretary was defired to in- " quire, what quantities of madder are annually imported; and " the Gentlemen prefent were likewife defired to inform them- " felves, wherefore the cultivation thereof has been neglected in " this kingdom, and whether it is a great impoverifher of land.

" It was likewife propofed to confider of giving rewards for " the encouragement of boys and girls in the art of drawing. And " it being the opinion of all prefent, that the art of drawing is " abfolutely neceffary in many employments, trades, and manu- " factures, and that the encouragement thereof may prove of " great utility to the public; it was refolved to beftow premiums " on a certain number of boys or girls, under the age of fixteen, " who fhall produce the beft pieces of drawing, and fhew them- " felves moft capable when properly examined.

" The farther confideration of thefe propofals was referred to

"the next meeting; and after directing that a book of rates "should be bought for the use of the society, the company "adjourned to Friday next, March 29.

PRESENT:

"Lord Viscount Folkstone,
"Lord Romney,
"Dr. Hales,
"Mr. Goodchild,
"Mr. Lawrence,
"Mr. Messiter,
"Mr. Shipley,
"Mr. Crisp,
"Mr. Baker,
"Mr. Brander."

Their next meeting was in the week following, and the minutes of their transactions is dated March 29, 1754, from which the following is an extract:

"The giving rewards for the best drawings by boys and girls "was taken into consideration, and an advertisement was ordered "to be worded in the manner following:

"For the best drawings by boys and girls under the age of 14 "years, and proof of their abilities on the 15th day of Jan. 1755, "£. 15. to be determined that day fortnight.

"Likewise for the best drawings by boys and girls between the "age of 14 and 17, with like proof of their abilities, on the same "day, £. 15. to be determined that day fortnight."

Although this society did not wholly confine their encouragement to the promotion of the arts, as may be perceived by the foregoing minutes, yet they contributed in the most liberal and effectual

effectual manner to ftimulate the exertions of the juvenile artifts; for which purpofe they annually offered very handfome premiums as rewards to thofe youths, under a limited age, who fhould produce the beft drawings from different fubjects, agreeably to the conditions which they publicly advertifed.

Nor did they long confine their attention to the youthful candidate only, but foon extended their patronage to the mature artift of confirmed abilities and eftablifhed reputation, and offered premiums for hiftorical painting, fculpture, and original defigns in architecture; in which departments of the arts, the age of the candidate was not limited.

Thefe patriotic and liberal endeavours to promote the improvement of the arts, were continued by the fociety for above twenty years, during which period they expended the fum of £.7,926. 5*s.* together with 10 medals of gold, 6 of filver, 17 pallets of gold, and 84, great and fmall, of filver; all of which were beftowed as rewards, in the departments of painting, fculpture, and architecture.

Under the aufpices of this inftitution, the advancement of the arts was rapid and fuccefsful, particularly among the rifing generation of that age. Nor did the fociety in the leaft diminifh their attention to this their favourite fubject, until His Majefty, by founding the Royal Academy, rendered their exertions, in favour of the polite arts, lefs neceffary; they then prudently directed their attention to the encouragement of agriculture, chemiftry, dying, and fuch other various branches of art and fcience as might receive improvement under their patronage and affiftance.

It

It ſhould be obſerved, that this ſociety owed much of its origin to the ſpirited exertions of Mr. Wm. Shipley,* brother of Dr. Jonathan Shipley, late Biſhop of St. Aſaph. That gentleman, who had been educated in art, eſtabliſhed a drawing ſchool, upon a more enlarged plan than had before been attempted in this country. This ſchool ſoon roſe into reputation, and many young men were ſent thither from diſtant parts of the kingdom; and as theſe youths were inſtructed in a manner well adapted to the cultivation of art, ſeveral of them were afterwards taken by able artiſts, as pupils and aſſiſtants, ſome of whom have ſince riſen to conſiderable rank in their different profeſſions. This ſchool, and the ſociety, may be conſidered as having at their commencement a kind of connexion, for they were for ſome time both held under one roof; and the firſt premium conferred by the Society for the Encouragement of Art, was given to Mr. Richard Coſway, at that time a ſcholar in Mr. Shipley's ſchool, who has by no means diſgraced the honourable diſtinction which he then received.

The exertions of the ſociety, which were ſo laudably directed towards ſtimulating the talents of the riſing generation, received very eſſential aid from the liberality of an individual nobleman of high rank.

* In the year 1758, the ſociety gave their gold medal to Mr. Shipley, with the following compliment, "For his public ſpirit, which gave riſe to the ſociety." This gentleman is ſaid to have been a pupil of a perſon of the name of Philips, who painted portraits, and reſided in Great Queen-ſtreet, Lincoln's Inn Fields. There is a mezzotinto print by Faber, of a boy blowing a firebrand, marked with the name of Shipley as the painter. He afterwards retired to Maidſtone in Kent, where he married and ſettled. He died in 1804, above ninety years of age, juſt fifty years after the eſtabliſhment of the inſtitution, of which he might juſtly be conſidered as the principal promoter.

This was the Duke of Richmond, who, ſoon after his return from his travels, opened an admirable ſchool for the ſtudy of painting and ſculpture, at his own houſe, in Privy Garden, Whitehall. It conſiſted of a gallery or great room, fitted up with every conveniency requiſite for the accommodation of ſtudents, and furniſhed with a number of geſſes, or caſts in plaſter of Paris, moulded from the moſt ſelect antique and modern figures at that time at Rome and Florence. To this elegant ſchool, the young artiſts were invited by a public advertiſement.

In conſequence of this invitation, ſeveral young artiſts of that time attended the room;* and although his Grace did not exactly fulfil the expectations of Mr. Cipriani and Mr. Wilton, yet the ſtudents were permitted to draw there for ſeveral years; and it was in this ſchool, that thoſe young men acquired a purer taſte in the knowledge of the human form, than had before been cultivated by the artiſts in England; which improvement was greatly owing to the precepts of Mr. Cipriani and Mr. Wilton, who for ſeveral months attended, although in

* The following is a copy of the certificate by which the ſtudents were admitted to the gallery:

"This is to certify, that the bearer, E. E. is above twelve years of age; that he is recommended by Mr. Wilton, as a ſober, diligent perſon, who is deſirous of drawing from the geſſes, and has promiſed to obſerve the rules of the room. He is therefore to be admitted.

"JOS. WILTON."

"To the Porter of the Statue Room
at Richmond Houſe."

the conclusion, their labour was not productive of any personal emolument.

The following is a List of the Figures in the Gallery, in 1770.

1. Apollo - - Belvidere.
2. Apollo de Medicis.
3. Petus et Aria.
4. Gladiator Pugnans.
5. Gladiator Moriens.
6. Meleager of the Capitol.
* 7. Bacchus of Michael Angelo.
8. Antinous Capitolinus.
9. Susanna of Fiamingo.
10. Mercurius.
11. Cupid et Psyche.
12. Idol.
13. Bacchus of Sansovino.
14. Venus de Medicis.
15. Venus extracting a thorn from her foot.
16. Diogenes.
17. Flora of the Capitol.
18. Boxers or Wrestlers.
19. Dancing Fawn.
20. Venus Callipædia.
21. Fawn, with a Kid.

* This is the only cast of the figure in England.

22. Camillus.

23. Ganymede of Benevenuto Cellini.

Group, of Sampſon and Philiſtines, by J. de Bologna.

Small ditto of Hercules and Antæus, in terra cotta, ditto.

### HEADS.

Alexander, Seneca, Ariadne, Juno; the heads from the large group of the Rape of the Sabines, by J. de Bologna, which is at Florence.

### BASSO RELIEVOS.

Rape of the Sabines.

Nova Nupta.

Triumph of Ariadne, from Lorenzo Guiberti.

To theſe were added a great number of caſts from the Trajan Column, and other works of art.

Happily, this valuable collection, the firſt of the kind in England, was not injured when his Grace's houſe was burnt, Dec. 21, 1791.

That this gallery was of the higheſt advantage to thoſe who attended it, will eaſily be conceived, when it is known, that it was the firſt ſchool opened in this country, where the beauties of the antique could be ſtudied. Yet, in ſpite of all the advantages to be derived from it, in a few years it became almoſt unknown, (and the foundation of the Royal Academy rendered it uſeleſs) although the Chartered Society of Artiſts, being unwilling to receive favours from the Academicians, ſolicited and obtained

his Grace's permiſſion to conduct the ſchool for the advantage of their own pupils: but their attention was of ſhort duration, and the place is now ſunk almoſt into total oblivion, except with a few artiſts who purſued their ſtudies in it with the Author of the following Memoirs,* who is proud of this opportunity of acknowledging that he there acquired the elements of all the little knowledge which he poſſeſſes in art.

In tracing the encouragement which the arts received by the public ſpirited and patriotic liberality of ſeveral individuals, it ſhould not be forgotten, that the artiſts themſelves contributed greatly to the advancement and cultivation of their profeſſion; and it may with truth be affirmed, that the preſent Royal Academy in a great meaſure owes its origin to the exertions of thoſe artiſts who flouriſhed at the commencement of the laſt century. But to trace this inſtitution in its regular advancement, from its infantine ſtate to its preſent maturity, it will be neceſſary to refer back to a period prior to the eſtabliſhment of any of the former ſocieties.

## *Origin and Foundation of the* ROYAL ACADEMY.

AS it is impoſſible to acquire any excellence in painting or ſculpture without a thorough knowledge of the human form, it has always been found neceſſary for artiſts to apply themſelves to the examination and imitation of ſome living model, ſelected for the purpoſe of deſign. But although this ſtudy had been long publicly cultivated and encouraged in Italy and France, by national ſchools or academies, yet in England, during the ſame period, ſuch ſeminaries were unknown; and it is therefore ex-

tremely difficult to trace the origin, or afcertain the period, when thofe nurferies of art were firft attempted in this country, efpecially as every eftablifhment of that kind was of a private and temporary nature, depending chiefly upon the protection of fome artift of rank and reputation in his day.

The firft attempt towards the eftablifhment of an academy, is mentioned by Mr. Walpole, in his anecdotes of Mr. Vertue, the Engraver, where it is faid, that he drew in the *Academy* formed by feveral artifts, with Sir Godfrey Kneller at their head, in the year 1711.

Afterwards we find, by other accounts in the fame author, which are corroborated by authentic information, that Sir James Thornhill formed an academy * in his own houfe, in the Piazza, Covent Garden. But this was not of long duration, for it commenced in 1724, and he died in 1734; which reduced the artifts again to feek fome new feminary; for the public of that day was fo little acquainted with the ufe of fuch fchools, that they were even fufpected of being held for immoral purpofes.

After the death of Sir James, fome attempts were made to continue the meetings of the members; but of their conduct or fuccefs, no authentic accounts can now be procured.

But the artifts were not long in this unfettled ftate, for a few of them (chiefly foreigners) finding themfelves without the neceffary

* Mr. Vandergutch, the engraver, who died in 1778, at the advanced age of 80, ftudied in this academy, and frequently placed the model.

Mr. Walpole tells us, that Sir James had before propofed to Lord Halifax, to obtain the foundation of a Royal Academy at the upper end of the Mews, with apartments for the Profeffors, which, by an eftimate he had made, would have coft but £.3,139. Vide 4th vol. oct.

example

example of a living model, formed a ſmall ſociety, and eſtabliſhed their regular meetings of ſtudy in a covenient apartment in Greyhound Court, Arundel-ſtreet.* The principal conductor of this ſeminary was Mr. G. Michael Moſer. †

Here they were viſited by ſome of their contemporary artiſts, ‡ who were ſo well pleaſed with the propriety of their conduct, and ſo thoroughly convinced of the utility of the inſtitution, that a general union took place; and the members thereby becoming numerous, they required and ſought for a more convenient ſituation and accommodation for their ſchool.

How long they remained in Greyhound Court cannot now be known; but at length they removed to a very convenient ſituation for their purpoſe, in Peter's Court, St. Martin's Lane; and it can be aſcertained that they were ſettled there before the year 1739.

In this ſituation, the ſtudy of the human figure was carried on till the year 1767, when they removed to Pall Mall, for better accommodation.

But a permanent and conſpicuous eſtabliſhment, comprehending other advantages, was ſtill wanting. On this account the principal artiſts held ſeveral meetings, to which they afterwards invited their brethren to meet them, and aſſiſt in forming a public academy.

* In the houſe of Mr. Peter Hyde, a painter, who afterwards went as a miſſionary with a party of Moravians to Philadelphia.

† When the Royal Academy was eſtabliſhed he was appointed Keeper.

‡ Mr. Hogarth, Mr. Wills, and Mr. Ellis.

For

For this purpose, the following printed letter was circulated:

" Academy of Painting, Sculpture, &c. in St. Martin's Lane,
Tuesday, Oct. the 23d, 1753.

" There is a scheme set on foot for erecting a public academy, " for the improvement of the arts of painting, sculpture, and " architecture; and as it is thought necessary to have a certain " number of professors, with proper authority, in order to the " making regulations, taking in subscriptions, erecting a building, " instructing the students, and concerting all such measures as " shall be afterwards thought necessary; Your Company is " desired at the Turk's Head, in Greek-street, Soho, on Thursday " the 13th of November, at five in the evening, precisely, to " proceed to the election of thirteen painters, three sculptors, " one chaser, two engravers, and two architects; in all twenty-" four, for the purposes aforesaid.

" Francis Milner Newton,
Secretary."

" P. S. Please to bring the enclosed list, marked with a cross " before the names of thirteen painters, three sculptors, one " chaser, two engravers, and two architects, as shall appear to " you the most able artists in their several professions, and in all " other respects the most proper for conducting this design. If " you cannot attend, it is expected that you will send your list, " sealed and enclosed in a cover, directed to me at the Turk's " Head in Greek-street, Soho, and that you will write your

" name

"name in the cover, without which no regard will be paid "to it.

"The lift, in that cafe, will be immediately taken out of the "cover, and mixed with the other lifts, fo that it fhall not be "known from whom it came; all imaginable methods being "concerted for carrying on this election without any favour or "partiality.

"If you know of any artift of fufficient merit to be elected as "a profeffor, and who has been overlooked, in drawing out the "enclofed lift, be pleafed to write his name, according to his "place in the alphabet, with a crofs before it."

"To Mr. P— S——."*

In confequence of this invitation, a meeting† was held at the place appointed; but as there are no records of the tranfaction, or refolutions of the artifts who affembled upon that occafion, it can only be afcertained, that nothing was done towards attaining the object of their wifhes, and they remained at their former private fituation, in St. Martin's Lane, for above fourteen years, where they purfued their ftudies in a very refpectable manner, with no other fupport than the individual fubfcriptions of their own members.

* The printed original, which is fuppofed to be unique, is in the poffeffion of Paul Sandby, Efq; R. A. to whom it was addreffed.

† In confequence of this meeting, fome fatirical prints were publifhed, in which the ridicule was pointed at thofe who propofed to form the fociety; but few of thefe are now to be found, except in the poffeffion of curious collectors.

Although

Although these endeavours of the artists had not succeeded, they were far from being so discouraged as not to continue their meetings, as well as their studies; and the next effort they made, towards acquiring the attention of the public, was connected with the Foundling Hospital.

This institution, so humane in its primitive intention, whatever may be thought of its effects, was incorporated by Charter, dated 1739. A few years after that period, the present building was erected; but as the income of the charity could, with no propriety, be expended upon decorations, many of the principal artists of that day voluntarily exerted their talents for the purpose of ornamenting several of the apartments of the Hospital, which otherwise must have remained without decoration. The pictures thus produced, and generously given, were permitted to be seen by any visitor, upon proper application. The spectacle was so new, that it made a considerable impression upon the public, and the favourable reception these works experienced, impressed the artists with an idea of forming a public Exhibition, which scheme was carried into full effect in the following manner.

As that public spirited society, which had then been some time established, for the Encouragement of Arts, Manufactures, and Commerce,* possessed large, convenient, and elegant accommodations,

* Some years before this period, the society had attended to the solicitations of the artists, as may be seen by the following extract from their minutes:

"A plan

dations, the principal artiſts united, and petitioned the ſociety to allow them the uſe of their great room, which requeſt was very liberally granted; and the firſt exhibition opened April the 21ſt, 1760. To this the public were admitted gratis, the catalogues being ſold at the price of ſix-pence to thoſe who required them.

The ſucceſs of this firſt public diſplay of art was more than equal to general expectation. Yet there were ſome circumſtances, conſequent to the arrangement of the pictures, with which the artiſts were very juſtly diſſatisfied: they were occaſioned by the following improprieties.

The ſociety, in the ſame year, had offered premiums for the beſt painting of hiſtory, and landſcape; and it was one of the conditions, that the pictures produced by the candidates ſhould remain in their great room for a certain time; conſequently they were blended with the reſt, and formed part of the exhibition. As it was ſoon known which performances had obtained the premiums, it was naturally ſuppoſed, by ſuch perſons who were deficient in judgment, that thoſe pictures were the beſt in the room, and conſequently deſerved the chief attention. This partial, though unmerited ſelection, gave diſpleaſure to the artiſts in general. Nor were they pleaſed with the mode of admitting the ſpectators, for every member of the ſociety had the diſcretionary privilege of introducing as many perſons as he

" A plan for an Academy for Painting, Sculpture, and Architecture, was " preſented by Mr. Cherie, and read, for which thanks were ordered, and a correſ- " pondence with the ſaid Academy deſired."

" Feb. 19, 1755."

chofe, by means of gratuitous tickets; and confequently the company was far from being felect, or fuited to the wifhes of the exhibitors. Thefe circumftances, together with the interference of the fociety in the concerns of the exhibition, determined the principal artifts to withdraw themfelves, which they did in the next year.

Encouraged by the fuccefs of their firft attempt, they engaged the great room in Spring Garden; and their firft exhibition at that place opened on the 9th of May, 1761. Here they found it neceffary to change their mode of admiffion, which they did by the following method. The catalogue was the ticket of admiffion; confequently, one catalogue would admit a whole family in fucceffion, for a fhilling, which was its price. But this mode of admittance was ftill productive of crowd and diforder, and it was therefore altered the next year.

This exhibition, which was the fecond in this country, contained feveral works of the beft Englifh artifts, among which, many of the pictures were equal to any mafters then living in Europe; and fo ftrikingly confpicuous were their merits, and fo forcible was the effect of this difplay of art, that it drew from the pen of Roubilliac, the fculptor, the following lines, which were ftuck up in the exhibition room, and were alfo printed in the St. James's Chronicle, May 14, 1761.

Pretendu Connoifeur qui fur l'Antique glofe,
Idolatrant le hom, fans Connoitre la Chofe,
Vrai Pefte des beaux Arts, fans Gout fans Equité,
Quitez ce ton pedant, ce mepris affecté,
Pour tout ce que le tems n'a pas encore gaté.

Ne

Ne peus tu pas, en admirant;
Les Maitres de la Grece, & ceux de l'Italie
Rendre justice egalement;
A ceux qu'a nourris ta Patrie?

Vois ce Salon, et tu perdras,
Cette prevention injuste.
Et bien etonné Conviendras
Qu'il ne faut pas qu'un Mecenas
Pour revoir Le Siecle d' Auguste.

In the following season they opened on May 17th, and they ventured to fix the price of *admission* at one shilling each person, but had the precaution to affix a conciliatory preface * to their catalogue, which was given gratis.

This

* "The public may justly require to be informed of the nature and extent of "every design for which the favour of the public is openly solicited. The "artists who were themselves the first promoters of an exhibition in this "nation, and who have now contributed to the following Catalogue, think it "therefore necessary to explain their purpose, and justify their conduct. An "exhibition of the works of art being a spectacle new in this kingdom, has "raised various opinions and conjectures among those who are unacquainted "with the practice in foreign nations. Those who set their performances to "general view, have been too often considered as the rivals of each other; as "men actuated, if not by avarice, at least by vanity, and contending for superiority of fame, though not for a pecuniary prize. It cannot be denied or "doubted, that all who offer themselves to criticism are desirous of praise; "this desire is not only innocent but virtuous, while it is undebased by artifice, "and unpolluted by envy; and of envy or artifice those men can never be "accused, who, already enjoying all the honours and profits of their profession,



"are

This mode of admittance was found to anſwer all the wiſhed-for purpoſes, and the viſitors, who were highly reſpectable, were alſo perfectly

" are content to ſtand candidates for public notice; with genius yet unexpe-
" rienced, and diligence yet unrewarded; who, without any hope of increaſing
" their own reputation or intereſt, expoſe their names and their works, only
" that they may furniſh an opportunity of appearance to the young, the diffi-
" dent, and the neglected. The purpoſe of this exhibition is not to enrich the
" artiſt, but to advance the art; the eminent are not flattered with preference,
" nor the obſcure inſulted with contempt; whoever hopes to deſerve public
" favour, is here invited to diſplay his merit. Of the price put upon this
" exhibition ſome account may be demanded. Whoever ſets his work to be
" ſhewn, naturally deſires a multitude of ſpectators; but his deſire defeats its
" own end, when ſpectators aſſemble in ſuch numbers as to obſtruct one
" another.

" Though we are far from wiſhing to diminiſh the pleaſures, or depreciate
" the ſentiments of any claſs of the community, we know, however, what every
" one knows, that all cannot be judges or purchaſers of works of art. Yet we
" have already found by experience, that all are deſirous to ſee an exhibition.
" When the terms of admiſſion were low, our room was throng'd with ſuch mul-
" titudes, as made acceſs dangerous, and frightened away thoſe, whoſe appro-
" bation was moſt deſired.

" Yet becauſe it is ſeldom believed that money is got but for the love of
" money, we ſhall tell the uſe which we intend to make of our expected profits.
" Many artiſts of great abilities are unable to ſell their works for their due
" price; to remove this inconvenience, an annual ſale* will be appointed, to
" which every man may ſend his works, and ſend them, if he will, without his
" name. Theſe works will be reviewed by the committee that conduct the
" exhibition; a price will be ſecretly ſet on every piece, and regiſtered by the
" ſecretary; if the piece expoſed is ſold for more, the whole price ſhall be the
" artiſt's; but if the purchaſers value it at leſs than the committee, the artiſt
" ſhall

* This propoſal was tried a ſhort time afterwards, and a ſale by auction was made of the works of many of the then living artiſts, at Langford's room in the Piazza, Covent Garden; but the ſucceſs of the ſcheme was not anſwerable to the wiſhes of its promoters, and therefore it was never after repeated.

perfectly gratified with the display of art, which, for the first time, they beheld with ease and pleasure to themselves.

The exhibition, thus established, continued at the Spring Garden Room, under the direction and management of the principal artists by whom it was first promoted, and they were soon after joined by many of those who had continued to exhibit in the Strand; which party being mostly composed of young men, and others who chose to become candidates for the premiums given by the Society for the Encouragement of Arts, thought it prudent to remain under their protection. But the society finding that those who continued with them began to diminish in their numbers and that the exhibition interfered with their own concerns, no longer indulged them * with the use of their room, and the exhibitions at that place terminated in 1764.

The

" shall be paid the deficiency from the profits of the exhibition."—This preface was written by Dr. Johnson.

* The artists, who were mostly the younger part of the profession at that time, being thus excluded from the situation they had formerly occupied in the Strand, g[illegible] a large room in Maiden Lane, Covent Garden, belonging to a person of the [illegible], where they exhibited for two successive seasons (namely 1765 and 1766) [illegible] situation not being favourable, they engaged with Mr. Christie, in b[illegible] near Cumberland House, Pall Mall, and the agreement was, that [illegible] should have it for their use during one month every year, in the spring. Here they continued to support a feeble exhibition for eight years (till the year 1774), when their engagements interfering with Mr. Christie's auctions, he purchased their share of the premises, and they made their last removal to a room in St. Alban's-street, where they exhibited the next season, but never after attempted to attract public notice. It must be observed, that while this society continued, there were annually three exhibitions of the works of English artists, namely, the Royal Academy; the Chartered Society; and that which is mentioned in this note, the members of which styled themselves The Free Society of Artists. Their exhibition was considerably inferior to those of their rivals.

The artiſts who formed the exhibition at the Spring Garden Room, finding themſelves poſſeſſed of property by the profits of their exhibitions, thought themſelves authoriſed to endeavour to obtain a legal eſtabliſhment; for which purpoſe they ſolicited and obtained a charter, which his Majeſty was graciouſly pleaſed to confirm to them by his ſignature on the 26th of January 1765.

Having obtained the charter, it might naturally be ſuppoſed that the ſociety would be placed in a ſituation, and furniſhed with the means of cultivating their mutual intereſts to the beſt advantage; but, unfortunately, they were ſcarcely collected when diſſenſions aroſe, which in the courſe of three years cauſed an irreparable breach, and in the end a total diſſolution of the incorporated ſociety.

This event was in a great degree occaſioned by the looſe and unguarded manner in which the charter was compoſed; for it did not provide againſt the admiſſion of thoſe who were diſtinguiſhed neither by their talents as artiſts, nor by their good conduct as men.

In conſequence of this indiſcriminate admiſſion of perſons, many of the inferior practitioners were no ſooner ſeated as members of the ſociety, but they began to cavil at the conduct of the Directors, though they were the original founders and chief ſupporters of the ſociety; and a party was ſoon formed, by whom it was reſolved to exclude ſeveral of the principal Directors from their official ſituation, although they had no complaint to allege againſt them.

For the purpoſe of carrying this project into effect, a few of the refractory members, to the number of ſeven, met at a tavern,

and iſſued the following printed letter, which was circulated to the members:

"Sir,

"At the laſt General Quarterly Meeting of the Society of
"Artiſts, a law was propoſed, and carried by a great majority,
"to ſecure the election of eight new Directors annually. This
"propoſition for a law being referred to the Directors, has
"ſince been returned with their abſolute refuſal, notwithſtanding
"the Attorney General's opinion, that the ſociety has full power,
"by their charter, to make ſuch law, and to which opinion the
"Directors had previouſly determined to abide; and, as a fur-
"ther aggravation, it muſt be obſerved, that the Directors were
"not ſatisfied with this uſe of their power, but added to it moſt
"reproachful reflections on the Fellows of the ſociety.

"This is therefore to deſire your attendance on Thurſday next,
"at ſix o'clock, at the Caſtle Tavern, Henrietta-ſtreet, Covent
"Garden, to meet the reſt of the Fellows of the ſociety, in order
"to conſider of the proper perſons to ſerve as Directors for the
"year enſuing, whereby it is hoped, that ſuch perſons will be
"named who will conſider the general intereſts of the ſociety.

"We are," &c.

"Caſtle Tavern, Henrietta-ſtreet,
8 o'clock, Oct. 8. 1768."

In conſequence of this invitation, a meeting was held, and the factious party, with groſs impropriety, inſiſted, that all who were there aſſembled ſhould vote at the enſuing election agreeably to the

the reſolutions which ſhould be then paſſed by the majority of that meeting. This propoſition was reſiſted by many, and much confuſion and diſorder took place.

Not content with this arbitrary proceeding, one of the party took upon himſelf to call upon every member who had attended the Caſtle Tavern Meeting, and requeſted to ſee his balloting liſt, which requeſt was made for the purpoſe of putting a private mark, by which it might be known, at the future ſcrutiny, who had voted according to their influence, and who had failed. The reſult of theſe violent proceedings was what might eaſily have been foreſeen by the factious cabal—no leſs than a ſudden defection of the moſt reſpectable artiſts, chiefly thoſe who had been the founders of the exhibition, and the ſupporters of the private academy.

At the next feſtival of St. Luke, the day ſpecified by the charter for the election of Officers and Directors, it was found, upon ſcrutinizing the votes, that nearly two-thirds of the primitive Directors were excluded: among which Mr. Hayman was diſpoſſeſſed of the chair, and Mr. Kirby elected in his place; Mr. Newton, the Secretary, was alſo removed, and other changes were made; but eight of the former Directors were retained. This reſolution introduced ſeveral very inferior artiſts into the places of the moſt reſpectable of thoſe from whom the ſociety, together with the private academy and the exhibition, received their origin and ſupport. This ſudden revolution of the order by which the affairs of the ſociety had been directed, ſatisfied no one except thoſe of the cabal with whom the order originated; yet it was vainly hoped that peace might be reſtored, and that the

the new Directors would unite to accomplish that desirable acquisition; but the first meeting that was held by the new Directors, when they took their seats, convinced the considerate part of the society, that private pique and the thirst of power were the only motives which directed their conduct, and occasioned their clamour for what they called reform.

The majority of the new Directors, being the persons who composed the party which clamoured for the law to exclude, annually, eight Directors, still continued their former demands, and, far from endeavouring to restore the peace of the society, did, by their improper conduct, only increase the disgust of those who had before received sufficient provocation, from their illiberal treatment.

The consequence was, that those eight gentlemen of the former Directors, who remained in the new arrangement, were so much disgusted with the behaviour of their new colleagues in office, that they retired from the society, and formally signified their resignation by the following letter, addressed to the President:

" Sir,

" Though we had the strongest objections to the unwarrantable manner in which most of the present Directors of the society were elected, yet our affection for the community was such, that we had, in spite of every motive to the contrary, resolved to keep possession of our directorships. But finding the majority of the present Directors bent upon measures which we think repugnant to our charter, and tending to the destruction of the society, we judge it no longer safe to keep possession of

f " our

" our employments; therefore do hereby reſign them, that no " part of the blame, which will naturally follow the meaſures " now purſuing, may, in any ſhape, be laid upon us.

" From the motions and inſinuations of the laſt meeting, we " clearly ſee what plan is to be purſued; and we likewiſe clearly " perceive, that however odious and hurtful ſuch a plan may be, " we ſhall find it utterly impoſſible to prevent it.

" We would not, however, by any means be underſtood to " object to every remaining Director. You, Sir, and ſome " others, we have the higheſt eſteem for, as you have been elected " into your offices without taking part in any intrigue, and, being " men of honour and ability in your profeſſions, are extremely " proper to fill the places you occupy. We are, therefore,

" Your and their

" Moſt obedient humble Servants,

| | |
|---|---|
| " Josh Wilton. | Wm Chambers. |
| " Edwd Penny. | G. M. Moſer. |
| " Richd Wilſon. | Paul Sandby. |
| " Benjn Weſt. | F. M. Newton." |

" Nov. 10th, 1768.

" To Joſhua Kirby, Eſq.

" Preſident of the Society of Artiſts of Great Britain."

The ſentiments contained in this letter, and, above all, the reſignations of the eight gentlemen whoſe names were ſubſcribed to it, formed an event which the refractory part of the ſociety neither expected, nor were prepared to meet, and they were not a little exaſperated, eſpecially as they began to diſcover that an inſtitution

tion was forming which would very ſoon ſuperſede, both in honour and public utility, all that their own endeavours could poſſibly achieve; this was no leſs than the eſtabliſhment of a Royal Academy, under the immediate protection of his Majeſty, in which themſelves would bear no part.

As ſuch an eſtabliſhment had long been the wiſh of the moſt reſpectable artiſts of the kingdom, ſo it was alſo an object of attention with his Majeſty. Theſe conſiderations inſpired the principal gentlemen, who had received ſuch improper treatment from the majority of the Chartered Society, with the reſolution of addreſſing the Sovereign with a petition, ſoliciting his patronage and protection to ſuch an inſtitution: This petition was ſigned by Mr. F. Cotes, Mr. Moſer, Mr. B. Weſt, and Mr. Chambers, the architect, who had the honour of receiving his Majeſty's ready aſſent to their requeſt.

Authorized by this encouragement, Mr. Chambers undertook the taſk of digeſting the plan or form of the intended inſtitution, together with the laws neceſſary for its government. all of which were arranged under the immediate inſpection of his Majeſty, and, when completed, received his ſignature, conſtituting the Royal Academy of Great Britain; immediately after which the members held their firſt meeting on the 10th of December 1768, when Sir Joſhua Reynolds delivered a very ſenſible and appropriate diſcourſe.

Thus, after many fruitleſs attempts which had been made by the moſt conſiderable artiſts of the kingdom for near ſixty years, a Royal Academy was founded under the patronage and immediate protection of "a Monarch, who, knowing the value of

" ſcience and of elegant ſtudies, thinks every art worthy of his " notice that tends to ſoften and humanize the mind." Vide Sir Joſhua's 1ſt Diſcourſe.

But this ſchool of art, though thus firmly eſtabliſhed, was yet under the neceſſity of remaining for ſome time confined to accommodations by no means ſuitable to its importance, being firſt held *pro tempore* in ſome large apartments which had been built for auction rooms, oppoſite to Market Lane, Pall Mall; and here the firſt lecture was delivered Oct. 6, 1769, by Dr. Wm. Hunter, who was the firſt Profeſſor of Anatomy.

In this ſituation they remained till the year 1771, when his Majeſty was graciouſly pleaſed, Jan. 14, to grant them the uſe of the royal apartments at Old Somerſet Palace, where the eſtabliſhment was fixed to nearly its full extent. Here the lectures were regularly delivered, and the library was opened for the uſe of the ſtudents. In 1773, the Keeper was alſo accommodated with apartments, where he fixed his reſidence. But they were ſtill obliged to continue their exhibitions at their old room in Pall Mall.

When it was determined to remove ſome of the offices of government to the ſpot where the old palace of Somerſet Houſe ſtood *, his Majeſty was graciouſly pleaſed to order, that the Royal Society, the Antiquarian Society, and the Royal Academy, ſhould all be united under one roof; and when thoſe premiſes

* In 1774, an Act of Parliament paſſed for embanking of the River Thames before Somerſet Houſe, &c.; for building upon the ground thereof various offices ſpecified in the Act; together with ſuch other public offices and buildings as his Majeſty ſhould think fit.

were

were fit for their reception they were settled in their present situation, at Somerset Buildings in the Strand; and the Royal Academy opened their first exhibition at that place May 1st, 1780; at which time the Keeper and Secretary were both settled in suitable apartments, and the library was soon after opened with considerable improvements. The lectures also commenced October the 23d of the same year. Thus the establishment of a Royal Academy in England, so long the desideratum of the British artists, was completely effected, with every accommodation suitable to the rank of the Royal Founder, and in the highest degree honourable to the country.

Having thus briefly stated the foundation of the Royal Academy, it will be proper to give some account of the conduct of the remaining members of the Incorporated Society.

These turbulent gentlemen, finding themselves unexpectedly forsaken by those they had endeavoured to control, were most highly provoked, and immediately proceeded to institute a private academy* for themselves; but fearing his Majesty might take offence at their conduct, they very prudently presented a petition, through the means of Mr. Kirby, their President, who soon after delivered his Majesty's answer, which was to the following purport: "The Society had his Majesty's protection; that he did "not mean to encourage one set of men more than another;

* The place of their meeting was at a large room, behind the premises at that time, and which had been for many years, over the famous cyder cellar in Maiden Lane, Covent Garden. Here they fitted up convenient accommodations for an academy; but the party who managed the business were rather too young and too unsteady in their conduct, and the meetings insensibly dissolved in little more than two years.

"that

"that having extended his favour to the ſociety by his royal "charter, he had alſo encouraged the new petitioners; that "his intention was to patronize the arts; that the ſociety might "reſt aſſured his royal favour ſhould be equally extended to "both, and that he ſhould viſit their exhibitions as uſual."

His Majeſty accordingly viſited their next exhibition, which was, as before, at the Great Room, Spring Garden, and preſented the ſociety with one hundred pounds; but this was the laſt time he favoured them by ſuch honourable diſtinction.

This ſociety continued their exhibitions at the Spring Garden Room until the year 1771, when, having reſolved to build a room for themſelves, they, in their catalogue of that year's exhibition, gave the following notice:—

"The Society of Artiſts of Great Britain take the preſent "opportunity of acquainting the public, that this is the laſt exhi- "bition they ſhall have at the room they now occupy in Spring "Gardens, having purchaſed a ſpot of ground in a ſituation "more commodious and central to the inhabitants of this great "metropolis, on which to erect an ACADEMY, EXHIBITION "ROOM, &c. and with which the public ſhall in due time be "made acquainted."

The ſame year they alſo publiſhed a pamphlet, containing accuſations againſt the gentlemen, members of the Royal Academy, whom they affectedly boaſted to have expelled; meaning thoſe gentlemen who had voluntarily retired from their ſociety.

The next year they removed to the edifice which they had erected for themſelves, agreeably to their former advertiſement.

This

This building was no lefs than the large room, now called the *Lyceum*, in the Strand;* the conftruction of which, together with the purchafe of the ground, nearly exhaufted the whole of their finances. Here they remained until they found their fund too much diminifhed to fupport the expences of their eftablifhment; and, perceiving that thofe who had exhibited with them began to diminifh in their numbers, the Directors relinquifhed their room, and engaged another in Piccadilly, which had been built for an auction room by a perfon of the name of Phillips, a woollen-draper, near the Black Bear Inn. Here they exhibited for two years, and until this time they had contrived to exhibit regularly every year; but afterwards their exhibitions were very irregular and uncertain, the next being at Spring Garden Room in the year 1780. They then returned to the Lyceum in the Strand, where they exhibited in 1783, though they had long before difpofed of thofe premifes.

After this, they made no farther attempts until the year 1790, when they again tried to introduce themfelves to public notice, and fubjoined a preface to the catalogue of their exhibition. The next year they repeated their feeble efforts in the fame room; but the articles they had then collected were very infignificant, moft of which could not be confidered as works of art; fuch as pieces of needle-work, fubjects in human hair, cut paper, and fuch fimilar productions, as deferve not the recommendation of a public exhibition.

* It was built under the direction of Mr. James Paine, fenior, the architect, and was well calculated for the purpofe. Being defirous of opening this room with fome eclat, they employed the Rev. Evan Lloyd to write an Ode, which was fet to mufic by Mr. Hook, and performed in the room, a few days before their exhibition opened.



# ANECDOTES

OF

# PAINTING.

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IN the reign of George the Second, the Art of Painting first appeared with luftre, under the cultivation of the Englifh Artifts; it was then that Hogarth, Hayman, Reynolds, Ramfay, Scot, and Richard Wilfon *, who were natives of Great Britain, firft exhibited their talents as Painters; and of thefe the greater part rofe to very high rank, and their abilities marked with aufpicious diftinction the commencement of the reign of his prefent Majefty.

Befide thefe gentlemen, there were many of lefs note, and of inferior talents; but as their number conftituted the great body of the profeffion, their names can by no means be omitted in a work of this kind.

* Although Mr. Gainfborough had difcovered confiderable talents in landfcape painting, yet it was not till fome years after, that he difplayed his full powers as an artift.

 Among

Among theſe were ſeveral ingenious men, whoſe names are not mentioned by Mr. Walpole, in his Anecdotes; and it is probable they were unknown to Mr. Vertue, although they were his cotemporaries: it is therefore neceſſary, for the completion of the work, that the names of thoſe Artiſts which have been omitted by the Honourable Biographer ſhould be introduced into this Volume.

## MARCUS TUSCHER,

A native of Germany, was for ſome years in England. He painted portraits in ſmall whole-lengths, of which there is a good ſpecimen in the poſſeſſion of Mrs. Lloyd, R. A.; the perſonages repreſented are thoſe of her father and mother, namely, Mr. G. M. Moſer and his Lady: and the picture has more merit than is generally found in the works of the artiſts of that day. In the Secretary's Office of the Royal Academy, there is a figure drawn by him, which is ſigned Marcus Tuſcher, Noricus Londini 1742. He was invited to Denmark by the Monarch of that kingdom, to which place he went, but at what time is not known. Mr. Walpole, in his anecdote * of Nattier, the medalliſt, ſpeaks of this artiſt as painter, architect, and engraver, ſays that he came here in 1741, and mentions ſome other circumſtances, which it is not neceſſary to repeat. The Hon. Biographer has ſpelt the name Touſcher.

* See the Anecdotes, vol. iv. page 219, octavo edition.

## BLAKEY.

Of this artiſt little is known, though he was certainly of ſome celebrity about the middle of the laſt century. There are ſeveral engravings, after deſigns made by him, which decorate different publications of that period, particularly in Mr. Pope's Works, and alſo in Jonas Hanway's Travels through Perſia, which laſt work is dated 1753. He lived for the moſt part in Paris; was there in 1747, and it ſeems, by the ſtyle of his deſigns, that as an artiſt he had received his education in that city. He was employed, in conjunction with Mr. Hayman, to make deſigns for a ſet of prints, the ſubjects of which repreſent ſome of the principal events in the early periods of the Engliſh hiſtory; they are as follows:

| | *Deſigned by* | *Engraved by* |
|---|---|---|
| 1. The Landing of Julius Cæſar | Mr. Blakey. | C. Grignion. |
| 2. Caractacus, the Britiſh Prince, before Claudius at Rome, | Hayman. | C. Grignion. |
| 3. Converſion of the Britons to Chriſtianity, | Hayman. | F. Ravenet. |
| 4. Vortigern and Rowana, or the Settlement of the Saxons in England, | Blakey. | Scotin. |
| 5. Alfred receiving News of a Victory over the Danes, | Blakey. The Landſcape by Vivares. | Scotin. |
| 6. The Battle of Haſtings, or Death of Harold, | Hayman. | C. Grignion. |



This

This ſet of prints may be conſidered as the firſt attempt that was made in England to produce a regular ſuite of engravings from our national hiſtory. The work was ſupported by ſubſcription, and publiſhed by J. and P. Knapton, who then reſided in Ludgate-ſtreet. Whether they were publiſhed together, or in pairs ſucceſſively, is not known. The greater number are dated 1751, and ſome 1752.

There is alſo a very beautiful print, which ſerves as a frontiſpiece to a ſet of ſongs compoſed by Mr. Oſwald; the ſubject, Nymphs dancing. It was deſigned by Mr. Blakey, and engraved by a perſon of the name of Ingram.

## WM. KEEBLE

Was a painter of portraits; and in the year 1754 was a member of the Academy in St Martin's Lane.

His name ſtands in the liſt of ſubſcribers to Mr. Kirby's firſt edition of his Treatiſe on Perſpective; but of his abilities, as an artiſt, the Author is entirely ignorant.

There is a mezzotinto print by Mac Ardell, which was executed after a picture painted by Mr. Keeble. It is the whole-length portrait of Sir Criſp Gaſcoyne, Knight, Lord Mayor of London in 1753.

## BROOKING

Had been bred in ſome department in the dock-yard at Deptford, but practiſed as a ſhip painter, in which he certainly excelled all his countrymen; nor has any ſince Vandervelde equalled his productions in that department of painting: but his merits were ſcarcely known before his death prevented him from acquiring the honour and profit which, by his abilities, he had a juſt right to expect. He died of a conſumption at his lodging in Caſtle-ſtreet, Leiceſter-ſquare, in the ſpring of the year 1759, under forty years of age. The following anecdote is given upon the authority of the late Mr. D. Serres, to whom he was well known.

Many of the artiſts of that time worked for the ſhops, and Brooking, like the reſt, painted much for a perſon who lived in Caſtle-ſtreet,. Leiceſter-ſquare, not far from the Mews who coloured prints, and dealt in pictures, which he expoſed at his ſhop window.

A gentleman, who ſometimes paſſed the ſhop, being ſtruck with the merits of ſome ſea pieces, which were by the hand of this artiſt, deſired to know his name; but his inquiries were not anſwered agreeably to his wiſhes; he was only told, that if he pleaſed they could procure any that he might require from the ſame painter.

Brooking was accuſtomed to write his name upon his pictures, which mark was as conſtantly obliterated by the ſhopkeeper, before he placed them in his window; it however happened that

that the artiſt carried home a piece, on which his name was inſcribed, while the maſter was not at home; and the wife, who received it, placed it in the window, without effacing the ſignature. Luckily, the gentleman paſſed by before this picture was removed, and diſcovered the name of the painter whoſe works he ſo juſtly admired.

He immediately advertiſed for the artiſt to meet him at a certain wholeſale linen-draper's in the city. To this invitation Brooking at firſt paid no regard; but ſeeing it repeated with aſſurances of benefit to the perſon to whom it was addreſſed, he prudently attended, and had an interview with the gentleman, who from that time became his friend and patron: unfortunately the artiſt did not live long enough to gratify the wiſhes of his benefactor, or to receive any great benefit from his patronage.

## THOMAS BARDWELL

Was chiefly conſidered as a copyiſt. In original works he held no very high rank. He painted a picture of Dr. Ward relieving his ſick and lame patients, which was in the Doctor's parlour, when he lived at Whitehall, about the year 1760, and from which there is an engraved print, without the name of the engraver, but dated in 1748-9, and appears to be the work of Baron.

Beſides this print there is a mezzotinto of Admiral Vernon, from a picture painted by Bardwell, in 1744. At what time this artiſt

artiſt died is not known, but it is probable that he was living in 1773, as a ſecond edition of his treatiſe was publiſhed in that year.

Whatever Bardwell's merits might be as a painter, he certainly thought himſelf qualified to give inſtructions in the practical part of the art, and publiſhed a quarto pamphlet, of ſixty-four pages, entitled, the Practice of Painting and Perſpective made eaſy; printed for Miller in Bungay. The patent which ſtands at the head of the work is dated 1756, and ſigned H. Fox, and the dedication is to the Earl of Rochford. It muſt be confeſſed, that the inſtructions contained in that ſhort work, ſo far as they relate to the proceſs of painting, are the beſt that have hitherto been publiſhed, and many young artiſts at that time found it uſeful: but the perſpective of the work does not deſerve equal praiſe, as no part is properly explained; and ſome of the figures are falſe, as, for example, that which relates to mouldings. However, this part of the work is elegantly decorated by ſix plates engraved by Vivares. The principal part of the pamphlet has ſince been republiſhed in octavo in 1795, and very improperly announced as an original publication: The Editor ſlightly alludes to the name of Bardwell, yet tranſcribes the whole of his work, except the perſpective, (which is omitted) and ſupplies the reſt of the volume by the addition of a few receipts for varniſhes, taken from older books.

## J. WHOOD, or HOOD,

A portrait painter, who refided for fome years in Lincoln's-Inn Fields, was in confiderable practice about the year 1749.

Mr. Paul Sandby, to whom the Author is indebted for his information concerning this artift, has in his poffeffion a whole-length picture of a young Lady, painted by Mr. Whood, which is by no means inferior to the works of any artift of that time. It is unaffectedly treated, and reprefents the drefs of the age when it was executed; a circumftance that will never degrade the beft portrait, and may give fome value to the worft.

In the latter part of his life, he was in reduced circumftances, his fortune being impaired by the expenfes of a Chancery fuit in which he was engaged for the recovery of an eftate that had been devifed to him.

There are fome mezzotinto prints after portraits which were painted by this artift; one in particular of Laur. Del Vaux, the fculptor, dated 1734. It was fcraped by Van Hacken, in the following year.

It is not known when this artift died, but it is fuppofed to have been before the year 1770.

## GEORGE BUDD

Had been bred a hofier, but afterwards purfued painting. He practifed in portrait, landfcape, and fometimes ftill-life; he alfo taught drawing and for feveral years attended Dr. Newcomb's

Newcomb's Academy at Hackney. There is a mezzotinto print by Mr. Mac Ardell *, after a picture painted by this artist, which is the portrait of Timothy Bennet, a shoemaker, who lived at Hampton Wick, and who resolutely supported an action against the late Princess Amelia, when she was Ranger of Bushy Park, for shutting up the road which the public enjoy through that beautiful spot. To the honour of our laws it must be observed, that the shoemaker obtained his suit, and the road is still open.

## PHILIP DAWES,

The natural son of a gentleman in the city, was the pupil of Mr. Hogarth, but did not inherit any great portion of his master's spirit, though he endeavoured to tread in his steps. In the year 1760, he was among those artists who became candidates for the premium offered by the Society for the Encouragement of Arts, &c. for the best historical picture; but his exertions were not attended with success, nor did he meet with much employment: on which account his circumstances were rather confined, till the death of his father, who left him a decent competency, which rendered the latter part of his life comfortable.

His name stands in the Catalogue of the first Exhibition, in which was the picture he painted for the premium; the subject,

* The print is dated 1756.

Mortimer taken prifoner by Edward the Third, in Nottingham Caftle. In the following year, he alfo exhibited two pictures at the room in Spring Garden; one of them from Jonfon's Comedy of "Every Man in his Humour;" the fcene, Captain Bobadil cudgelled—from which there is an engraved print. His beft pictures bear a refemblance to the manner of his mafter, and fome of them have been dignified with the name of Hogarth; but fuch mifnomers have only betrayed a want of knowledge, or integrity, in thofe by whom they were thus diftinguifhed. It is not certainly known when he died, but it is fuppofed before the year 1780.

## PERRONEAU.

A French artift, who painted in crayons with much reputation at Paris. He came to England about the year 1760, and exhibited, in 1761, four portraits in crayons; but they were feebly drawn, and coldly coloured, nor could they by any means ftand in competition with the portraits of Mr. Cotes.

As he did not meet with the employment he expected, he made but a very fhort ftay in England, and returned to Paris, where he was living in 1783.

## ROPER.

A painter of ſporting pieces, race-horſes, dogs, and dead game. He lived ſome time in Little St. Martin's-lane, was an exhibitor at the room in Spring Garden, in 1761, and the ſucceeding year, but did not long ſurvive that period. His powers as an artiſt were not conſiderable, yet ſufficient to ſatisfy the gentlemen of the turf and ſtable.

## JOHN PILLEMENT.

A foreigner who reſided for ſome years in London. His chief employment was in making drawings of landſcapes and fancy pieces, which were generally executed in black chalk upon white paper, and ſometimes ſtrengthened with Indian ink. In their compoſition, they were rather theatrical; and the parts were ſelected not from nature, but from prints. Thoſe of Monſieur Le Bas, after Wouvermans, were the rich ſtores whence he compiled all his paſticio productions.

As his works were finiſhed with great care and labour, they obtained much notice from thoſe who conſidered neatneſs of execution as the perfection of art.

He alſo painted a few pictures, in the ſame ſtyle of compoſition with his drawings; their colouring was ſhewy, but not harmonious.

 There

There are likewife feveral prints of fantaftic ornaments, in what was then called the Chinefe tafte, which were publifhed after his defigns; fome of thefe were engraved by Mr. Canot, and are dated 1759.

He received much patronage and employment from a French dancing-mafter*, who at that time refided in Beaufort-buildings, in the Strand, and who, on his own account, had many plates engraved after the drawings that were made by this artift; fome of which were executed by M. Ravenet. Mr. Boydell alfo publifhed fome prints after Pillement's defigns.

Several of his drawings were in the firft and fecond Exhibitions, at which time he poffeffed much reputation; but he foon after left England.

## VANDYCK.

Whether this artift was of the fame family with his predeceffor, Sir Antony, is not known; but he certainly bore no affinity to him in his talents as a painter: although, in the year 1762, he was an exhibitor, yet his pictures † were too *mediocre*, to make any impreffion on the memory of the author. It is equally unknown, whether this perfon be the fame who painted the portraits of William Prince of Orange, and his

* Monfieur C. Leviez. He had reputation in his profeffion, but employed himfelf much in dealing in prints and drawings. He died about the year 1778. There is a mezzotinto portrait of him by Mac Ardell, dated 1763.

† There were two, one a portrait of a Lady, the other hiftorical.

Lady,

Lady, Anne, Princeſs Royal of England, about the time of their nuptials *; for there are mezzotinto portraits of thoſe royal perſonages, executed by Faber, after pictures which are marked P. VAN DYCK as the painter. One of theſe prints is dated 1733; ſo that the artiſt, who exhibited, muſt have been very far advanced in years, if he were the ſame perſon who painted the Prince and his Bride.

## MISS CARWARDINE,

A native of Herefordſhire. She painted in miniature, and was an exhibitor in 1761, after which her name no more appears in the catalogues of the Exhibition. She married a gentleman of the name of Butler, who was organiſt to St. Margaret's and to St. Ann's, Weſtminſter, and, upon her marriage, quitted the practice of painting. Of her abilities, as an artiſt, the author has no recollection.

## T. FRYE.

An ingenious artiſt, practiſed in a variety of ways. He painted in oil, in crayons, and in miniature; he alſo ſcraped mezzotinto. In the firſt Exhibition in 1760, there was a half-

* The nuptials were performed on March 14, 1734, at St. James's.

length

length portrait of the famous ſinger, Mr. Leveridge *, which was painted by this artiſt, and poſſeſſed very conſiderable merit.

In the Exhibition of the following year, he alſo had pictures in all the different proceſſes of oil colours, crayons, and miniature.

Of his mezzotinto productions, there are ſix heads as large as life: one of them is the portrait of the artiſt himſelf. To theſe may alſo be added two other portraits, of their Majeſties, the ſame ſize with the former, but inferior in execution.

It may here be obſerved, that no branch of engraving, whether in mezzotinto, or ſtrokes, can be ſuited to the diſplay of portraits of ſuch magnitude; this aſſertion is clearly proved by an inſpection of the above-mentioned prints, as alſo the large portraits of Louis Quatorze, and others of his court, that were engraved by Nanteuil, which, notwithſtanding their merit, neither pleaſe the eye nor ſatisfy the judgment.

In the great room of Saddlers Hall, Cheapſide, there is a whole-length portrait of his late Royal Highneſs Frederick Prince of Wales, which was painted by this artiſt. †

Mr.

* This gentleman, in his youthful days, bore a very high character, both as a compoſer and ſinger. Many of his works are to be found in the collections of the curious in muſic; they have great merit, but their faſhion is paſt. For a volume of his ſongs, Mr. Hogarth engraved a frontiſpiece, dated 1727. The portrait here mentioned was for a ſhort time expoſed for ſale at a broker's at Walworth, Surrey, 1799. There is a mezzotinto print from this picture, ſcraped by Mr. Pether. Mr. Leveridge died above 90 years of age.

† The following anecdote may not be unentertaining to the Reader. The Prince was deſirous of ſeeing the Lord Mayor's ſhow privately, for which purpoſe he entered the city in diſguiſe.

At

Mr. Frye was for ſome time employed to ſuperintend a manufactory of uſeful and ornamental china, eſtabliſhed at Bow, but which has long ſince been diſſolved.

He died in 1763, about 52 years of age. Some of his prints are marked. See Appendix.

## J. H. MUNTZ

Was an artiſt who reſided ſome time with the late Lord Orford, and was much employed by him in making drawings; particularly views about his villa at Strawberry Hill.

Whether he ſhould be ranked as a painter, or a draughtſman, it would be difficult to determine; but in the Exhibition at Spring Garden, in 1762, he had a landſcape painted in *encauſtic*, a proceſs of which he ſeemed to have conſidered himſelf the inventor; for he publiſhed a ſmall octavo volume*,

At that time it was the cuſtom for ſeveral of the city companies, particularly thoſe who had no barges, to have ſtands erected in the ſtreets through which the Lord Mayor paſſed in his return from Weſtminſter; in which the freemen of companies were accuſtomed to aſſemble. It happened that His Royal Highneſs was diſcovered by ſome of the Saddlers Company; in conſequence of which he was invited into their ſtand, which invitation he accepted, and the parties were ſo well pleaſed with each other, that His Royal Highneſs was ſoon after choſen Maſter of the Company, a compliment which he alſo accepted.

* It was publiſhed by Webley in Holborn, and dated 1760; dedicated to Robert Lord Edgecumbe. On the title-page is a ſmall vignette, which appears to be an etching by the artiſt himſelf.

in

in which he demonſtrated the operation, but it certainly does not deſerve the attention of an artiſt.

He exhibited again in 1763, which was the laſt time. Whether he was a foreigner or a native of this country, is unknown to the author. He married one of Lord Orford's female ſervants, and ſoon after left his Lordſhip rather abruptly.

Several of his drawings are in the collection at Strawberry Hill, but they do not exhibit much maſtery in their execution.

## JOHN PARKER.

Of this perſon little can be told, for little is known. He was an Engliſh artiſt, who reſided for ſome years at Rome, where he painted a picture which is in the church of St. Gregorio, at the Mons Celius; the ſubject, St. Silvie *.

He returned to England about the year 1762, and was an exhibitor at the Society's rooms in the Strand, in 1763, where he had two pictures. The ſubject of the largeſt was, the aſſaſſination of David Rizio, the other his own portrait; but neither of theſe pictures had ſufficient merit to make any laſting impreſſion upon the memory of the writer of theſe anecdotes. He did not long ſurvive the period of his exhibiting, but died at Paddington, where his father had ſome years reſided.

* In the Itineraire de Rome, by Cavaliere Joſeph Vaſi, 1773, is the following notice: "St. Silvie au premier autel a droit eſt de Jean Parker Anglois."

This perſon muſt not be confounded with another of the ſame name, who was for ſome time a ſtudent in the Duke of Richmond's gallery, and received ſome inſtructions from the Smiths of Chicheſter: The latter artiſt practiſed as a landſcape painter, and was at Rome in 1774, but returned to England the year following.

## RUBENSTEIN, or RIEBENSTEIN,

For the name is ſpelt with theſe variations. He was a native either of Holland or of Germany, but reſided in England ſeveral years. He chiefly painted draperies, ſometimes portraits in oil. In the catalogues of the firſt and ſecond Exhibitions his name is to be found as an exhibitor; the ſubjects of the pictures are, dead game, and ſtill-life.

He was for ſome years a member of the Academy in St. Martin's-lane, but did not rank very high in his profeſſion. He died about the year 1763.

## J. S. C. SCHAAK,

A portrait painter, who reſided ſome years in College-ſtreet, Weſtminſter, and was an exhibitor from the year 1765, until 1769. Of his abilities, no juſt eſtimate can be formed. There is a print of the poet Churchill, ſcraped in mezzotinto by Burford, from a portrait that was painted by this artiſt; but it is a very poor ſpecimen of the powers both of the engraver and painter: it is dated 1765.

## JARVIS SPENCER,

A miniature painter of much celebrity, and lived about the middle of the laſt century. He was originally a gentleman's ſervant, but, having a natural turn to the purſuits of art, amuſed himſelf with drawing. It happened that ſome one of the family with whom he lived, ſat for their portrait to a miniature painter, and when the work was completed, it was ſhewn to him; upon which he obſerved, that he thought he could copy it. This hint was received with much ſurprize, but he was indulged with permiſſion to make the attempt, and his ſucceſs was ſuch, that he not only gave perfect ſatisfaction, but alſo acquired the encouragement and patronage of thoſe he ſerved, and, by their intereſt, became a faſhionable painter of the day.

In the Exhibition of 1762, there were two enamel pictures of Mr. Spencer's production; but the author can by no means recollect their merits or defects: he only knows that the artiſt did not long ſurvive that period. He left a daughter, who married a perſon of the name of Lloyd: This gentleman ſurvived his lady, and at his death, Mr. Spencer's remaining collection of neglected miniatures, unfiniſhed performances, together with his painting materials, were ſold by auction by Hutchins, Wells, and Fiſcher, in King-ſtreet, Covent-garden, in December 1797. In the ſale there was a three-quarter portrait of Spencer, which was painted by Sir Joſhua Reynolds, ſoon after his return from Italy. In this portrait the artiſt is repreſented in the

the act of painting. It is now in the poffeffion of that very ingenious artift, Mr. Edridge.

Mr. Walpole, in his fourth volume, fpeaks of this gentleman, but appears to have known but little about him, and only mentions his death, which happened October 30th 1763, at his houfe in Great Marlborough-ftreet, where he had refided fome years.

There is a fmall portrait of this artift etched by himfelf.

## GEORGE LAMBERT.

This refpectable gentleman has been very properly noticed by Mr. Walpole, in his laft volume of Anecdotes; it may therefore be thought ûnneceffary, that further mention fhould be made of him in this Work; but as there are fome circumftances attending the life of this artift, which appear to have been wholly unknown to the Honourable Biographer, it cannot be improper again to introduce his name, as it furnifhes an opportunity of recording fome events not wholly unconnected with the fpirit of the times in which he flourifhed.

Mr. Lambert was for many years principal fcene painter to the Theatre at Covent-garden. Being a perfon of great refpectability in character and profeffion, he was often vifited, while at work in the Theatre, by perfons of the firft confideration, both in rank and talents. As it frequently happened that he was too much hurried to leave his engagements for his

 regular

regular dinner, he contented himſelf with a beef ſteak broiled upon the fire in the painting-room. In this haſty meal he was ſometimes joined by his viſitors, who were pleaſed to participate in the humble repaſt of the artiſt. The ſavour of the diſh, and the conviviality of the accidental meeting, inſpired the party with a reſolution to eſtabliſh a club, which was accordingly done, under the title of The Beef Steak Club; and the party aſſembled in the painting-room. The members were afterwards accommodated with a room in the play-houſe, where the meetings were held for many years; but after the theatre was laſt rebuilt, the place of aſſembly was changed to the Shakeſpear Tavern, where the Club is ſtill held *, and the portrait of Mr. Lambert, painted by Hudſon, makes part of the decorations of the room in which the party meet.

Another circumſtance in this gentleman's life is better worth recording, as being more intimately connected with the arts, and may therefore gratify the future antiquarian, though it may not be thought of much importance by the hiſtorian. When the artiſts had formed themſelves into a regular ſociety, and obtained a charter of incorporation, Mr. Lambert was nominated the preſident, being the firſt perſon who was appointed to that honourable ſtation; but this diſtinction was of very ſhort duration, for he did not ſurvive the ſignature of the charter above four days. He died January the 30th 1765.

Some prints were engraved after Mr. Lambert's pictures, particularly one by Mr. Vivares, which is in a good ſtyle of com-

* From the late failure of this houſe, the Club has removed back to the Theatre.

poſition;

pofition; it is dated 1749. There are alfo fome others, which were engraved by Mr. Maffon, but they are not equal to the former. There are two etchings by this artift. The firft is an upright; but a very poor compofition of ruins, and is certainly a juvenile production. Under it is the following infcription: To Mr. James Robertfon, of Wandfworth, this plate is humbly prefented by Geo. Lambert. Fec. in Aq. Fort. Sold by J. Clark, Printfeller, in Gray's Inn. *No date.* The fecond is a bold and mafterly production, after a picture of Salvator Rofa; the fame was alfo etched by Goupy; it is an upright fubject, lefs than the firft, and without date. The fize of the plate, 12 ¾ in. by 8 ¾. in.

## CHEVALIER VANLOO*,

A portrait painter of celebrity in Paris, who was related to Carlo Vanloo, the celebrated hiftorical painter, of the fame city. He came to England about the year 1765, and exhibited four portraits in oil: they were carefully drawn, but rather heavily coloured. Whether he came here with an intention to ftay, is not known; but he did not meet with much notice, and therefore returned to France, after a few months refidence in London. It may not perhaps be improper to obferve, that fince the eftablifhment of the annual Exhibitions, the foreign artifts who have vifited England as portrait painters, have not

* It is probable that this perfon was the fon of John Baptift Vanloo, who came to England in 1737, with *a fon*, and is mentioned in Walpole's Anecdotes, vol. iv. page 133, fecond edit. octavo.

found

found the fame partial reception which they formerly experienced, as the Britifh artifts have acquired, by emulation, and the example of Sir Jofhua's works, a degree of excellence in their portraits, which is not equalled by any mafters of the modern French or Italian fchools.

## MATTHEW PRATT,

A native of Philadelphia, where he practifed as a portrait painter. He came to London in the year 1764, and ftaid here about two years, during which time he refided chiefly with his countryman, Mr. Weft. In 1765, he was an exhibitor at the room in Spring-garden, and again, in the year following. The laft picture which he exhibited, was entitled, the American School; it confifted of fmall whole-length figures, which were the portraits of himfelf, Mr. Weft, and fome others of their countrymen, whofe names are unknown to the author. Soon after this he returned to his native city, where he again practifed painting, and was much employed.

## ANDREW CASALI,

Commonly called Cavalier, an Italian, faid to have been a native of Civita Vecchia. At what time he came to England is not afcertained, but he was in London before the year 1748, for he was employed to paint the tranfparencies which formed

formed a part of the decorations of the fireworks exhibited in the Green Park, St. James's, on the celebration of the peace of Aix-la-Chapelle, which pictures were many years to be seen in the Ordnance Office at the Tower *. He was much employed by the elder Mr. Beckford, at Fonthill, where he painted some ceilings, which are still remaining. He was one of the first candidates for the premium offered by the Society of Arts, Manufactures, and Commerce, for the best historical picture, the subject to be taken from the English history; and in the year 1760, he obtained the second premium, fifty guineas; in 1761, and again in 1762, he obtained the first premiums, one hundred guineas; and in 1766, for an historical picture in *chiaro oscuro*, the first premium, fifty guineas. At the time that the Foundling Hospital was completed, he painted a picture for the altar of the chapel, which he presented to that Charity; the subject, the Wise Men's Offering. This picture remained several years in its primitive situation, but has lately been removed, to make way for the picture of Mr. West, which now occupies the place; the subject, "Young Children brought to Christ," which was originally painted for Macklin's Bible: it was bought, after the death of Macklin, by one of the Governors, and presented to the institution.

Of the hand of Casali there are also two figures of St. Peter and St. Paul, in *chiaro oscuro*, at the altar of St. Margaret's Church, Westminster, which are not without merit, but are too theatrical in their action to be considered as great productions. These

* There are prints after these pictures, which were engraved by Grignion, Scotin, and others.

figures

figures were painted about the year 1758, at which time the church underwent a general repair, and the eaſt window, which was brought from Waltham Abbey, was placed where it now ſtands, to the great offence of many, whoſe zealous antipathy, to what they call papiſtical relics, diſcovered more of illiberal illiteracy, than of ſober regard to the purity of Chriſtianity.

There is alſo a centre piece of a cieling painted by him, at the ſeat of C. Brandling, Eſq. M. P. at Gosforth Houſe, near Newcaſtle upon Tyne.

This artiſt's productions poſſeſſed all the inſipid merits of the modern Italian ſchool. They were carefully painted, clean in their execution, ſhewy, but tawdry in the colouring, and, in the compoſition, theatrical and trifling, which is clearly demonſtrated by the print engraved for Mr. Boydell, after the picture of Gunilda, for which the artiſt obtained the ſecond premium in 1760.

There are ſome etchings of his hand, particularly after thoſe pictures for which he obtained premiums. At what time he left England cannot be recollected, but he ſtaid not long after the year 1766. He lived ſome years after at Rome.

In the year 1763, he made a ſale of ſeveral of his works, at Preſtage's auction room, Saville-row.

## ELIAS PHILIP HAUCK, or HAWCK,

Was a portrait painter, whoſe name ſtands in the catalogues of the ſecond, third, and fourth Exhibitions, after which he ceaſed to exhibit. He was a member of the Society of Artiſts, but whether an Engliſhman or foreigner is unknown to the author: of his works the author has no recollection, and therefore he is inclined to think, that their merit was not very impreſſive.

## ROBERT PYLE,

A painter of portraits, whoſe name ſtands among the liſt of ſubſcribers to Mr. Kirby's firſt treatiſe on Perſpective, and alſo in the catalogue of the Exhibition of 1766; but his rank as an artiſt was by no means high.

## HENRY LEAKE,

The ſon of an eminent bookſeller of Bath, and the pupil of Mr. Hoare. He came to London about the year 1764, and ſtayed rather more than two years, but then went to the Eaſt Indies, where he did not long ſurvive. He painted portraits, and was an exhibitor in the years 1765 and 1766; but the merits of his works cannot now be recollected.

## ANDREW SOLDI

Painted portraits in oil. He was a member of the Chartered Society of Artifts, and an exhibitor in 1766; after which his name no more appears, nor did he long furvive that period. His works, though not of the firft clafs, were yet far better than many of thofe of his contemporaries.

There is a print of the late Dr. Andrew Coltee Ducarel, which was engraved after a picture painted by this artift. The print is by a perfon of the name of Perry, and is dated 1756.

It is probable, that this perfon is the fame who has before been noticed by Mr. Walpole, in his fourth volume of Anecdotes, where he has given the name of *Andrea* Soldi*, who, he fays, came into England, at the recommendation of fome Englifh merchants, in the year 1735, and who, he adds, painted portraits and hiftory, but loft his employment, and fell into misfortunes.

The author has lately feen a portrait of an elderly Lady that was painted by this artift, which, though not coloured in the brilliant ftyle of the prefent day, is drawn in a very bold and mafterly manner. It is marked on the back, Andrea Soldi, and dated 1739.

## WILLIAM JAMES

Painted landfcapes, chiefly views in the neighbourhood of London. He for feveral years refided in Maiden-lane, Covent-garden, and his works were fhown at his fhop-window. They

* See octavo edition, page 116.

were

were in general extremely hard and taftelefs, little calculated to pleafe the eye of a connoiffeur, but had juft fufficient merit to anfwer the purpofes of thofe who fought for paintings as furniture. In the Exhibition catalogue of 1768, there are fome of his pictures defcribed as views from the Eaft; but as thefe were fubjects which he had never feen, they could only be confidered as copies.

At what time he died, is not known, but he ceafed to exhibit after the above date. He had been a pupil or affiftant to Canaletti, while he was in England.

## C. MACOURT,

A portrait painter, who practifed fome years in London, and painted both in oil colours and miniature. He was a member of the Chartered Society of Artifts, and an exhibitor from the years 1761 to 1767, after which period his works no more appeared in public. The author recollects but little of his abilities as a painter, but he has feen a three-quarter portrait of the late Mr. Morier *, the horfe-painter, who is reprefented in a velvet cap, with his pallet and pencils in his hand, which was painted by Mr. Macourt, and which has confiderable merit. It is now in the poffeffion of that able artift, Mr. Zoffani.

Mr. Macourt is flightly mentioned by Mr. Walpole, who fays he was a German, and that he died January 1768.

* Of this artift Mr. Walpole gives fome account in the Addenda to his fourth volume. Octavo edit. 1782.

## JARED LEIGH

Painted for his amufement. The fubjects of his pencil were landfcapes and fea views. He was a Proctor in the Commons, and an active member of the Society for the Encouragement of Arts, &c. He was feveral times an exhibitor.

Though in his works there was a faint attempt at colouring, yet his pictures will hardly perpetuate his name beyond the memory of his friends.

He died in the prime of life, about the year 1769.

## JOHN COMER.

This name ftands in the catalogue of the Exhibition at the Society's Room in the Strand. He is there diftinguifhed as a portrait painter, but of his powers the author has no recollection.

## THOMAS KING.

A portrait painter, was pupil to Mr. Knapton, and one of thofe men who fuppofe an eccentric line of conduct to be the mark or privilege of genius. His life was fpent in a courfe of diffipation, and his exertions were ftimulated by his wants, rather than by affection to his art.

His character may be gueffed by the following anecdote. He had received a confiderable fum of money for fome pictures he had painted in the country, in confequence of which, he took

a genteel

a genteel lodging, hired a footman, and affected to appear with an air of fashion and elegance. He soon found himself obliged to confess his inability of retaining a servant, and therefore coolly advised him to seek a new master, as he should himself seek for fresh employment. He died, after a very short illness, at his lodgings at a public house, the sign of the Bull and Axe, John-street, Oxford-road, about the year 1769, and was buried in Mary-le-bone church-yard.

There is a mezzotinto portrait from a picture painted by this artist, of Matthew Skeggs *, playing upon a broom-stick.

* This person for some time kept a public-house, and was one of those who, with others, formed a club, calling themselves Choice Spirits; and, to support their claim to this title, they practised some silly buffooneries; but this college of witlings has been long forgotten. About the same time in which this society existed, there was a burlesque entertainment exhibited at the little theatre in the Haymarket, called "Mother Midnight's Oratorio," in which Skeggs bore a part as a musical performer, by playing upon a broom-stick, his voice, which was tolerably good, supplying the tones of an instrument.

Skeggs, like most of such would-be wits, wanted prudence, and, in the latter part of his life, was obliged to retire to Shefford in Bedfordshire, where he resided in 1772. It is said that he died some time in the following year.

## THOMAS SMITH,

A landſcape painter, who reſided chiefly at Derby *, and was therefore ſtyled Smith of Derby. to diſtinguiſh him from thoſe of the ſame name, who reſided at Chicheſter, but who were not related to him.

He attained his art by his own induſtry, and acquired a reſpectable degree of eminence in his profeſſion.

There are a great many excellent prints that were engraved by Mr. Vivares after pictures painted by this artiſt; among which are views of Chatſworth †, Studley Park, and various ſcenes, in Yorkſhire, Weſtmoreland, and other northern counties of England: and it may be noticed, that Mr. Smith was one of the firſt artiſts, who explored and diſplayed the beautiful ſcenes of his native country.

He died at the Hot Wells Briſtol, about the year 1769.

He left a ſon, now living, J. R. Smith, who is a very ingenious artiſt.

* In the catalogue of the Second Exhibition 1761, this artiſt's name is inſerted as follows, " Mr. Smith of Derby," being the only perſon, to whoſe name the place of reſidence is annexed; for this neceſſary information was not added to the names, till three years after.

† The print of Chatſworth is dated 1744.

## —— LEWIS,

A contemporary and intimate friend of the elder Smith. He refided chiefly in the country, where he practifed with fome reputation as a portrait painter.

He was an exhibitor at Spring-garden Room, in 1762; but of his performances, and confequently of his abilities, the author has no recollection.

## GEORGE EVANS

Practifed chiefly as a houfe painter, but frequently painted portraits, of which he exhibited a fpecimen in 1764. He was for fome time a member of the private Academy in St. Martin's-lane. Much cannot be faid of his powers as an artift, nor will his portraits be much in requeft with pofterity. He died before the year 1770.

## —— BLACK,

Was a portrait and drapery painter, who lived fome time in Bolton-ftreet, Piccadilly. He was a member of the Academy in St. Martin's-lane. He had a daughter, who painted, and who acquired much reputation for teaching painting in crayons and oil, particularly among her own fex. In the Exhibition catalogue of 1768, her name is inferted to three pictures, one in oil, the other two in crayons; but after that year, there is no mention either of the father or daughter.

## JAMES BUNK.

In a Work which is intended to record the progrefs of the arts by profeffional artifts, it is neceffary to notice thofe who have contributed their feeble efforts toward fupporting a fpirit of enrichment and decoration among the inferior virtuofi. In that clafs of artifts may be reckoned the perfon here mentioned, who was a painter of no great powers. He was chiefly employed by thofe who required fubjects for mechanical movements, fuch as clocks for the Eaft Indies, in which figures are reprefented, that are put in motion by the machine which they decorate.

He painted in a variety of ways, landfcapes and ftill life, but his favourite productions were candle-light pieces; fuch as, old men reading by the light of a taper held in the hand, with many fimilar fubjects, wherein the light of a candle was fufficiently well reprefented to catch the eyes of inferior collectors; but his works were moftly copies after prints from Schalken, and Hontorft.

He was an exhibitor with the Free Society of Artifts, from the year 1766 to 1769 inclufive; during which time he refided at Stangate, Lambeth. It is not known when he died, but it is fuppofed to have been about the year 1780, as he ceafed to exhibit at that period.

## MRS. GRACE,

A lady who for ſeveral years exhibited with the Society of Artiſts. The ſubjects of her pencil were chiefly portraits in oil colours, but of their merits the author can recollect little; he only remembers that they were heavy in their colouring. She ſometimes attempted hiſtory, as in the year 1767, when the ſubject of her picture was, Antigonus, Seleucus, and Stratonice. She lived ſeveral years in Throgmorton-ſtreet, but afterwards removed to Devonſhire-ſquare, Biſhopſgate-ſtreet. She ceaſed to exhibit in 1769, that being the laſt year in which her name appears in the Exhibition Catalogues. One of her exhibition pictures was deſcribed in the Catalogue, as *Mr. Grace's portrait*, by which circumſtance it may be preſumed ſhe was a married lady.

## FRANCIS COTES, R. A.

This gentleman has been already noticed by Mr. Walpole *, but in ſo ſlight a manner, that it cannot be improper to repeat his name, if it be on no other account, than to commemorate the circumſtance of his being one of thoſe artiſts, to whom the Royal Academy owes its foundation; as he and three other gentlemen were the only perſons, who ſigned the petition, preſented to his Majeſty, to ſolicit that eſtabliſhment.

* See Mr. Walpole's octavo edition, page 127. Vol. IV.

Mr. Cotes's father was an apothecary of great refpectability, who lived long in Cork-ftreet, Burlington-gardens, and the fon was the pupil of Mr. Knapton, but in the fequel much excelled his mafter. He was particularly eminent for his portraits in crayons, in which branch of the art he furpaffed all his predeceffors, though, it muft be confeffed, that he owed fomething of his excellence to the ftudy of the portraits of Rofalba. He alfo painted with confiderable ability in oil colours; and, if Mr. Hogarth's opinion could be confidered as oracular, excelled Reynolds as a portrait painter *.

But though his portraits in oil were by no means fo mafterly as thofe of his rival, yet they were very pleafing, and well finifhed, coloured with great fpirit, and, by the aid of Mr. Toms' draperies, were defervedly ranked with the beft portraits of the time.

Mr. Cotes was in very confiderable practice as a painter in oil, but his chief excellence, as before obferved, was in crayons, which were greatly improved under his hands, both in their preparation and application.

Mr. Walpole has already given a lift of fome of his principal portraits in crayons, to which may be added, the whole-length of her Majefty, with the Princefs Royal in her lap, that he painted in oil, about the year 1767, from which the print was engraved by Wm. W. Ryland.

* The author had the pleafure of being acquainted with Mr. Hogarth a few months before his death; and, in converfation, he made the above affertion, for which it is difficult to account, as Sir Jofhua had then produced fome of his beft portraits.

He was very early in life afflicted with the ſtone, and, before he attained the age of forty-five, he fell a victim to that diſeaſe. He died at his houſe in Cavendiſh-ſquare, July 20, 1770, and was buried at Richmond, Surrey.

Mr. Cotes's prices were twenty guineas for a three-quarter, forty for a half-length, and eighty for a whole length. Mr. Toms painted moſt of his draperies.

His younger brother, Mr. Samuel Cotes, painted miniatures both in enamel and water colours, and was in great practice during the life of the elder, but quitted the art ſome years ago. He painted a large miniature of his brother by memory after his death, which is a good likeneſs, and the only portrait of that artiſt now remaining.

## WILLIAM ROTH

Painted portraits in oil, and alſo in miniature. He was an exhibitor with the Chartered Society in the year 1768, when the ſubject of his picture was a girl looking at herſelf in a glaſs, of which the author remembers little more than its being painted in a very heavy and unpleaſant manner, and that it afforded a ſtrong proof of the weakneſs of attempting, by a capricious ſubject, to acquire that praiſe which is due only to the ſuperior powers of art.

About the year 1770, Mr. Roth was for ſome time at Reading, and in the neighbouring country, where he painted ſeveral portraits.

## STOPPELEAR,

A portrait painter, and one of thofe who might be confidered as an itinerant artift. He was an exhibitor in the years 1761 and 1762, about which time he vifited Norfolk.

He had a brother who was well known upon the ftage of Drury-lane, where he for feveral years fupported the inferior but ufeful characters of the drama, fuch as the Grave-digger in Hamlet, and Ben Budge in the Beggar's Opera, which laft occafioned the following whimfical event: He was accuftomed to pafs part of his fummer vacations at Windfor, to which place as he was once travelling in the ftage, a man, well mounted, rode up to the coach-door, and, furveying the paffengers, repeated the following quotation: "Pr'ythee, Mat, what is become of thy brother Tom? I have not feen him fince my return from tranfportation;" and then, without farther queftion, turned his horfe's head and rode off, to the great joy of the travellers. Of the comparative merits of the two brothers in their different profeffions, no correct eftimate can be made, for the abilities of the player are forgotten, and the works of the artift do not poffefs any fuperiority that can diftinguifh them from the multitude of thofe common-place portraits, which are daily produced to preferve a face, but are rarely noticed beyond the third generation.

The actor was living in 1770, and the artift exhibited again in 1771, which period he did not long furvive.

The author has lately been informed by Mr. Richards, of the Royal Academy, that the actor had alfo practifed portrait painting.

## JOHN BAKER, R.A.

A painter of flowers, was chiefly employed in ornamenting coaches, having been regularly bred a coach-painter, under the ſame maſter to whom Mr. Catton was apprenticed.

At the foundation of the Royal Academy, Baker was choſen one of the members, but did not long enjoy that honour, for he died in the year 1771. The influence of faſhion, over the conveniencies and comforts of life, has in no article been more arbitrary and capricious, than in the decorations of the coaches and chariots of our nobility and gentry. Since the days of Queen Elizabeth, thoſe vehicles have been improved to a degree of comfort and elegance, which the greateſt admirers of antiquity will not wiſh to ſee reduced to their primitive ſimplicity; but while the improvements have been regular and progreſſive, their ornamental decorations have been various and changeable. At the commencement of the laſt century, the pannels of coaches were painted with hiſtorical ſubjects, which were often but little ſuited to the character or profeſſion of the owners. To this circumſtance the poet Gay alludes * in his little poem of Trivia or the Art of Walking the Streets. After this faſhion ceaſed, the pannels were painted ſimply with the arms and ſupporters diſplayed upon a large mantle, but in a few years, the mantle was laid aſide, and a more fanciful ſhew of flowers, intermixed with ornaments, and ſometimes genii,

* The tricking gameſter inſolently rides,
With loves and graces by his chariot ſides.
Book 1ſt, verſe 58.

were

were the attendants of the family honours, and frequently a wreath or bunch of various flowers, unincumbered with any other reprefentation than the arms in the centre. It was in this laft mode of decoration that Baker was confidered as pre-eminent, particularly by thofe who laboured in the fame vocation; and it muft be allowed, that his productions had confiderable merit, although they were too much marked by that fharpnefs of touch, which is peculiar to all thofe who have been bred coach-painters.

A good picture of his hand is to be feen in the Council Room of the Royal Academy.

Mr. Baker's widow furvived to 1804.

## EXSHAW,

A native of Dublin, was for fome time at Rome, but did not acquire much power as a painter by vifiting that city.

He came to London about the year 1758, when he publifhed a pompous advertifement, announcing the eftablifhment of an academy for drawing in the manner of the Caracci, and he opened fomething of the kind at his lodgings in Maiden-lane, Covent-garden; but his abilities proved by no means equal to the tafk he had undertaken: he acquired but two pupils, and thofe foon quitted him. When the Society for the Encouragement of Arts, &c. offered a premium for hiftorical painting, he became a candidate, but was not fuccefsful. The fubject of his picture was, Edward the Black Prince entertaining the French Monarch, when a prifoner, after the battle of Creffy.

He

He died in the beginning of the year 1771, and his few remaining drawings, pictures, &c. were fold by auction, at a great room in Exeter Change, in the month of April following.

## SHAW

Was a painter of animals, chiefly horfes, a line of art which generally meets with encouragement from thofe, whofe chief pleafures are in the fports of the field. In the Catalogue of the firft Exhibition, his name ftands as an exhibitor, "A picture of Horfes." He lived feveral years in Mortimer-ftreet, Cavendifh-fquare, where he built a large painting room, with conveniences to receive the animals, from which he painted. He died about the year 1772.

## WESTFIELD WEBB,

A painter of portraits, who refided chiefly in St. Martin's-lane. In the Exhibition of 1762, there was a whole-length portrait of Mifs Brent, a celebrated finger of that time, painted by this artift. He continued to exhibit until the year 1772, about which time he died.

His works are various in their fubjects, fometimes landfcapes, at other times flowers, but in neither did he difcover much of the mafter; and his portraits are of that rank, which feldom long furvive their originals.

## PETER FALCONET,

A native of Paris, and ſon of Falconet the ſculptor, who executed the equeſtrian figure of Peter the Great at Peterſburg. He was for ſome years in London, and obtained conſiderable employment. His name ſtands in the catalogues of the Exhibitions from 1767 to 1773, ſoon after which he returned to Paris. He practiſed ſometimes in hiſtory, at other times portraits, and alſo painted ornaments; of the latter, he left a ſpecimen, in a Chineſe temple at Wreſt *, in Bedfordſhire.

On his firſt arrival in London, he drew the profile portraits of twelve of the principal Engliſh artiſts, in black lead, with a ſlight tint of colour on the cheeks and draperies. They were afterwards engraved in the dotted manner by Pariſet, and publiſhed by Ryland, whoſe portrait is one of the ſet; they are in circles, with ſlight borders, of the octavo ſize. He alſo drew the portrait of the Rev. Mr. Granger, which ſtands at the front of his Biographical Dictionary.

In 1766, he obtained a premium for painting in *chiaro oſcuro*, twenty guineas; and again, in 1768, he obtained, for an hiſtorical picture, twenty-ſix guineas: in this laſt work, it was evident, that the extravagant and *outré* manner of Monſieur Pierè, who at that time was the faſhionable hiſtorical painter at Paris, had tainted the mind of young Falconet, as it alſo corrupted the taſte of all the ſtudents then in the French Academy.

* Wreſt, the ſeat of the then Marchioneſs de Grey, now in the poſſeſſion of her eldeſt daughter, Baroneſs Lucas, in her own right, the widow of Lord Polworth.

## JOHN HACKERT,

Chiefly confidered as a landfcape painter, was one of four brothers, natives of Germany, and who ftudied at Rome. One of them was refident there in 1776, and in high reputation and confiderable practice. John was a few years in London, and chiefly refided in Great Marlborough-ftreet. In 1773, he exhibited fome of his performances at the Royal Academy, and among others, a picture of four hounds, from which a print was publifhed by Boydell. He died foon after at Bath, where he went for the recovery of his health.

## M. OLIVIER.

This gentleman was an exhibitor at the Royal Academy in 1772, and his name was diftinguifhed in the Catalogue by the following titles:—*Painter to the King of France; belonging to the Royal Academy of Painting; Firft Painter to his Royal Highnefs the Prince of Conti.*

There were fix pictures of his production, two of them hiftorical, the largeft about fix feet long; the fubject, the Maffacre of the Innocents, the figures about two feet high; the other, the Death of Cleopatra *, the fize a half-length canvas: Thefe pictures were not without a confiderable degree of practical

* From this picture there is a mezzotinto print, which was engraved by J. Love and Wm. Griffin, and publifhed by Bradford and others, 1773.

merit, but they poſſeſſed all the clinquant of the Pariſian ſchool: the latter was left in England, and was ſome years afterwards expoſed in an auction-room, under the name of Le Seur, but as like Le Seur as Olivier was to Hercules!

This artiſt did not ſtay long in England, for his works were not received with the applauſe, to which he thought them entitled. He was living in 1783, as appears from the "Eſſai d'un Tableau Hiſtorique des Peintres de l'Ecole Françoiſe," publiſhed in that year at Paris, in which he is ſaid to have reſided long in Spain, and to have executed ſeveral works in that country.

## EDWARD FRANCIS CALZE,

A native of the ſtate of Lucca, who was introduced into England, and much patroniſed by the ſecond Lord Lyttleton.

Calze painted in crayons, but with no great powers. His profligacy and want of principle obliged him to leave England, but not before he had ill-treated his patron, who compelled him to atone for his improper conduct in one of the courts of Weſtminſter Hall. Soon after this tranſaction, Calze quitted London, and went to Pruſſia, where he was for ſometime employed by the court, but his behaviour there was alſo ſo improper, that he was forced to retire from Berlin.

While he was in London, he was an exhibitor at the Royal Academy, from the year 1770 to 1773, about which time he returned to the Continent.

There

There are ſome prints after pictures which he painted, one, in particular, is the portrait of Admiral Sir Samuel Hood, (now Viſcount Hood) engraved by Albaneſi in 1782.

## ADRIAN CARPENTIERS,

A foreigner, but whether a native of France or Switzerland, is not known. One of his beſt performances was a half-length of Mr. Roubilliac the ſculptor, from which there is a very good mezzotinto, ſcraped by Mr. David Martin, and which is an excellent likeneſs.

In the latter part of his life, he reſided at Pimlico, where he died, though, at what time can only be gueſſed by his ceaſing to exhibit, the laſt year being in 1774, when he was far advanced in years.

## BERNARD DOWNES

Was a portrait painter, who reſided in London, and, occaſionally viſited different parts of the country. His name ſtands in the ſecond Exhibition Catalogue, and is continued till the year 1775, when he ceaſed to exhibit. He did not long ſurvive.

His abilities as an artiſt were not very conſiderable, and his portraits are not entitled to diſtinction.

## JOSHUA KIRBY

Refided in the early part of his life at Ipfwich, in Suffolk, where he practifed as a coach and houfe-painter, and where he formed a lafting friendfhip with Mr. Gainfborough.

Having a turn to mathematical inquiries, he ftudied Perfpective, in which he acquired fo much fkill, as enabled him to produce and publifh a treatife on that fcience.

This work he dedicated to Mr. Hogarth, from whom he obtained a defign for the frontifpiece. This work introduced him to the acquaintance of moft of the artifts of that time. He alfo obtained the notice of Mr. Chambers *, by whofe recommendation he had the honour of inftructing his prefent Majefty (then Prince of Wales) in the fcience of Perfpective.

He alfo practifed as a landfcape painter, and exhibited feveral pictures, views of different places; but his powers in this line of art were not very forcible, though he poffeffed fufficient ability to teach drawing, and had many fcholars.

When the Chartered Society of Artifts was difturbed by the illiberal conduct of a party of factious members, Mr. Kirby was, by the mal-contents, elected Prefident, in the place of Mr. Hayman. This fituation his vanity tempted him to accept, though his rank as an artift did by no means entitle him to fo honourable a diftinction, and it would have been prudent in him to have declined it: He however foon refigned the chair, to

* Afterwards Sir Wm. Chambers.

which

which he had been improperly elevated, for the conduct of the party, by whom he was elected, was too refractory, to make his ſtay either pleaſant or honourable to himſelf.

Soon after the acceſſion of his Majeſty to the throne, he was appointed Clerk of the Works at Kew, where he reſided till his death, which happened on the 10th of June 1774 *.

Mr. Kirby was author of the following works:

1. Dr. Brook Taylor's Method of Perſpective made Eaſy, &c. Quarto, 1754 †.
2. Dr. Brook Taylor's Method of Perſpective, compared with the Examples lately publiſhed on this Subject, as Sirigatti's.

* Mr. Kirby had a ſon and daughter; the former ſtudied painting, and viſited Rome, but died before his father, ſoon after his return to England. The latter (now a widow) married Mr. Trimmer of Brentford, and has acquired conſiderable fame by her pious publications, which are well calculated to inculcate the principles of religion upon the minds of young perſons.

† Before he publiſhed this work, the following advertiſement appeared in the public Papers:

Academy of Painting and Sculpture, St. Martin's-lane, Jan. 24, 1754.

Mr. Kirby, author of a work, entitled, Dr. Brook Taylor's Method of Perſpective made Eaſy, &c. has read three lectures, (being the ſubſtance of his intended work) to the gentlemen of this Society, which appeared to them ſo clear, ſimple, and extenſive, that, in order to do juſtice to ſo excellent a performance, they have unanimouſly given this their public approbation, and declare the ingenious author an honorary member of their body.

By Order, &c.

*F. M. Newton*, Sec.

By

By Iſaac Ware, Eſq. &c. London, printed for the Author, and ſold by R. and J. Dodſley, Pall-Mall, &c. No date.

3. The Perſpective of Architecture, deduced from the Principles of Dr. Brook Taylor. Folio, 1761.

Of theſe works, the firſt is unqueſtionably the beſt; it is divided into two books. In the former he has ſucceſsfully explained and illuſtrated, by ſuitable examples, Dr. Taylor's theory of the planes. In the latter book, he has given the practice both in the parallel and inclined ſituation to the picture.

The ſecond publication was in conſequence of a paragraph which appeared in the Public Advertiſer of March 14, 1755, of which the following is a copy: "The beſt author that ever "treated on Perſpective, is now tranſlating, from the Italian "language into Engliſh, and the examples will be drawn, en-"graved, and the whole together publiſhed by *John* Ware, "Eſq. which work, when completed, will undoubtedly be the "moſt uſeful of its kind, and its rules, although elegant, are "the ſimpleſt, and therefore eaſier to be underſtood than hitherto "publiſhed in the Engliſh language."

The foregoing advertiſement was ſo frivolous in the purpoſe for which it was intended, and ſo falſe in the aſſertion, concerning the merits of Sirigatti's work, that Mr. Kirby would have acted a wiſer part, had he ſuffered it to paſs unnoticed, eſpecially as it appeared under a wrong name, John being ſubſtituted for Iſaac, which laſt was the Chriſtian name of Mr. Ware.

His laſt publication, though not the moſt ſcientific, is the moſt ſplendid of his productions. The expenſe of the plates was paid

paid by his Majeſty, as he acknowledges in the preface, and they are in general very finely engraved; yet it is curious to obſerve, that they contain no example of architectural features diſpoſed *obliquely* to the picture, a circumſtance from which it may be ſtrongly ſuſpected, that Mr. Kirby was no great adept in architecture, and that his practice in perſpective was not very comprehenſive; eſpecially as his firſt work is equally deficient with the laſt, in what relates to mouldings, when *inclined* to the picture, which poſition, if not the moſt abſtruſe in theory, is yet among the moſt troubleſome in operation, and therefore ought to have been demonſtrated.

## CAPT. WARD

Was ſome time in the Eaſt Indies, in the ſervice of the Company.

He came to England, and, during his ſtay, painted landſcapes, and local views. In the Exhibitions of the Society of Artiſts in 1772 and 1773, there were ſeveral pictures of Indian edifices by him. There are alſo ſeveral of his hand, at the Company's Houſe in Leadenhall-ſtreet. After a few years reſidence in London, he married a young lady, and returned to the Eaſt Indies, in the year 1774, having obtained a decent military appointment.

He was a native of England, but whether regularly educated as an artiſt is not known.

During his reſidence in London, he was for a ſhort time Secretary to the Chartered Society of Artiſts.

## RICHARD WRIGHT,

A native of Liverpool, who practifed as a painter of fea-pieces, and acquired his art by his own induftry, having been bred to the humble department of a houfe and fhip-painter.

In 1764, the Society for the Encouragement of Arts, &c. offered a premium to the perfon who fhould produce the beft picture of a fea-view, being his own production, when Mr. Wright became a candidate, and obtained the firft prize, thirty guineas.

In the years 1766 and 1768, he again became a candidate, under the fame clafs of premiums, and each year obtained the firft prize, fifty guineas.

In the firft of thefe pictures, Mr. Wright paid a compliment to the Society, by introducing an allufion to their encouragement of the fcheme, for fupplying the metropolis with fifh, by the means of land-carriage *.

Some time before his death, he made an exhibition of his own pictures at York, during the race-week, but the fcheme did not anfwer his expectations, and the chagrin occafioned

* Mr. Woollet engraved a moft excellent print, after this picture, which is well known by the title of The Fifhery. It is to be obferved, that this print was copied in France, of the exact fize, and with fuch accuracy, that it is fcarcely to be diftinguifhed from the original. There is alfo a fmaller copy, about twelve inches long, well executed, in which the vanity of the Frenchman is glaringly confpicuous, the name of Vernet being fubftituted for that of Mr. Wright.

by

by his difappointment, added to a violent cold that he caught about the fame time, hurried him to his grave before the year 1775.

Another circumftance contributed much to haften his death, which was the lofs of his fon, a very promifing and well-behaved youth, who painted in the fame line with the father, but died when about twenty years of age.

His wife and daughters were alfo practitioners in the art; they painted ftill-life and fruit-pieces, and were feveral times exhibitors.

Mr. Wright was of rough manners and warm temper, which led him to take an active lead among the difcontented party of the Chartered Society of Artifts, in which he acted with great impropriety and imprudence, and, with one or two more o' the members, was chiefly inftrumental in overturning that Society.

## HANNAN.

A native of Scotland, was put apprentice to a cabinet-maker. His great inclination to painting led him to make attempts, which were fufficiently fuccefsful to induce his mafter to encourage him to proceed, efpecially as he got more by this apparent indulgence, than if he had confined Hannan to the bench.

On quitting his mafter, he was taken under the protection of Lord Le Defpenfer, who employed him in decorating his houfe at Weft Wycombe, Bucks, where he painted feveral ceilings, after the drawings preferved in Eton College Library, and alfo

one from the defign of Cipriani. But Hannan was inclined to think this patronage not of very folid advantage to him, as he was thereby obliged to relinquifh an offer, which Lord Bath and others had made, to fend him to Italy upon their penfion. Hannan was a man of excellent character, but it muft be confeffed that he did not rank very high in art. His productions were moftly copies, yet it fhould be remembered to his honour, that his drawings of views, in the gardens at Weft Wycombe, were among thofe fubjects, from which Mr. Woollet made fome of his moft early engravings *.

He died at Weft Wycombe, about the year 1775.

His name appears in the Exhibition Catalogue of 1769, and for fome years afterwards.

## FRANCIS HAYMAN, R. A.

Of this artift, who was much celebrated in his day, Mr. Walpole has taken fome notice in his † fourth and laft volume; but as that account is very fhort and defective, in many circumftances relative to his life, the reader will not be difpleafed with the following additional anecdotes, which were probably unknown to the honourable Biographer.

He was born in, or near Exeter, and was the fcholar of Brown, who is alfo mentioned by the fame writer.

* Thefe prints were publifhed in 1757.

† See page 48, 4th volume, octavo edition.

In

In the early part of his life, he was much employed by Fleetwood, the proprietor of Drury-lane old theatre, for whom he painted many ſcenes.

In the purſuit of his profeſſion, he was not extremely aſſiduous, being more convivial than ſtudious, yet he acquired a very conſiderable degree of power in his art, and was unqueſtionably the beſt hiſtorical painter in the kingdom, before the arrival of Cipriani. It was this ſuperiority of talent, that introduced him to the notice of Mr. Jonathan Tiers, the founder and proprietor of Vauxhall, by whom he was much employed in decorating the gardens of that place, where many of his pictures ſtill remain; particularly thoſe four, which are in the great room *, repreſenting different events in the ſucceſsful war of 1756, and which poſſeſs a conſiderable degree of merit; although it muſt be acknowledged, that their colouring is not ſo vigorous as might be wiſhed, and that the drawing is not wholly diveſted of manner. Mr. Walpole ſays, that the aforementioned works recommended him to much practice in making deſigns for books; the truth is, that his reputation as an artiſt was at that time very conſiderable, and this circumſtance led the bookſellers to employ him much in making drawings for the prints, with which they choſe to decorate their publications.

* He had already painted four pictures for the Prince of Wales's Pavillion, erected in thoſe gardens; the ſubjects were taken from Shakeſpear: So much were theſe pictures eſteemed by Mr. Tiers, that he had copies taken from them, to ſupply their intended ſituations, and removed the originals to his own reſidence.

Among thofe productions, are the prints to More's Fables, a fine copy of which work, with his original drawings, bound up with the prints, was fold by Meffrs. Leigh and Sotheby, in the late Dr. Chauncey's fale of books, for the fum of ten guineas, and was bought by Mr. White, bookfeller, in Fleet-ftreet. It was a fecond time fold by the fame perfons, for eleven guineas, June 1795, and alfo a third time, when it was purchafed by Mr. Baker, of St. Paul's Church-yard *. The drawings have great merit, and are equal to any productions of his cotemporaries.

When the artifts were incorporated by charter, Mr. Lambert was appointed the firft Prefident, but he dying fhortly after, Mr. Hayman was chofen in his ftead, in which office he remained till 1768, when, owing to the illiberal conduct of the majority of the members of that Society, he was no longer continued in that ftation: For this exclufion he was amply recompenfed by the immédiate foundation of the Royal Academy, of which he was chofen a member, and foon after appointed the Librarian. This place he held till his death, which happened on February 2d, 1776. He left an only daughter, with fome property, but fhe did not furvive her father many years.

Mr. Hayman had many pupils, among which the following two gentlemen only fhall be mentioned:

* He alfo gave the defigns for Congreve's Plays, Newton's Milton, Hanmer's. Shakefpeare, and Smollet's Don Quixote, and, together with Mr. Blakey, he gave the defigns for Mr. Pope's Works, and many frontifpieces for other publications. There is alfo a picture of his painting in the Foundling Hofpital, the fubject, the Finding of Mofes, which was prefented by him to that charity.

## CHARLES CHAPMAN.

His father was an eminent comedian, who, at one time, conducted the theatre at Richmond.

The fon was for fome years employed at Vauxhall, but lofing his employment at that place, he funk into indigence, and died foon after the year 1770.

## SERTES.

A gentleman of a good family in the county of Durham, who ftudied for fome time in Italy, and returned to London about the year 1761. He fettled at Durham, where he married a lady of fortune, and neglected the art. He died about the year 1803.

To thefe may be added, Mr. John Seaton, now living, and feveral others, who will be noticed in their proper places.

## PETER TOMS, R. A.

Was fon of Mr. Toms the engraver, an artift of no great merit. The fon was a pupil to Mr. Hudfon, and might be confidered as a portrait painter, but his chief excellence was in painting draperies. In that branch of the art, fo ufeful to a fafhionable face painter, he was much employed, firft by Sir Jofhua

Joſhua Reynolds, and afterwards by Mr. Cotes: He alſo executed ſome for Mr. Weſt.

Among the pictures which he did for Sir Joſhua, are ſome very excellent; and candour muſt allow, that many of Sir Joſhua's beſt whole-lengths are thoſe, to which Toms painted the draperies: Among theſe was the picture of Lady Elizabeth Keppel, in the dreſs ſhe wore as bride-maid to the Queen; for which he was paid the ſum of twelve guineas, a very ſlender price in proportion to the merit of the piece, but Sir Joſhua was not remarkably liberal upon theſe occaſions, of which circumſtance Mr. Toms did not neglect to complain.

At the time the late Duke of Northumberland went as Lord Lieutenant to Ireland, Mr. Toms went in his ſuite to Dublin, in hopes of being employed as a portrait painter: Not meeting with the ſucceſs he hoped for, he ſoon returned to London, where he again reſumed his profeſſion, and was almoſt wholly employed by Mr. Cotes, but the death of that gentleman terminated the comforts of poor Toms. In conſequence of this loſs he became melancholy, and ſought relief in that medicine which diſſipates, but for a ſhort time, thoſe reflections it cannot eradicate: He terminated his ſufferings, by his own hand, about the latter end of the year 1776.

His prints, drawings, and painting utenſils, were ſold by Gerrard, the auctioneer, in January 1777.

When the Royal Academy was founded, he was choſen one of the members: He had alſo an appointment in the Herald's College, being ſtyled Port Culis Purſuivant.

His

His price for painting the draperies, hands, &c. of a whole-length portrait, was twenty guineas; for a three-quarter, three guineas.

## NICOLAS THOMAS DALL, A.

A native of Denmark, who ſettled in London as a landſcape painter, and was chiefly employed at Covent-garden theatre, where he painted ſome good ſcenes. Being much engaged at the theatre, he had not leiſure to paint many eaſel pictures; but in the year 1768, he obtained the firſt premium of thirty guineas, that was given by the Society for the Encouragement of Arts, &c. for the beſt landſcape painting.

He was choſen an Aſſociate of the Royal Academy in 1771.

He died of the gout, at his apartments in Great Newport-ſtreet, in the ſpring of 1777, leaving a widow and children, to whom the managers of the theatre very kindly gave a benefit the ſame year, which, from the reſpectability of the artiſt, was well attended.

## REV. MR. JAMES WILLS,

Was a portrait-painter, who alſo painted ſome hiſtorical ſubjects, but not meeting with much ſucceſs in his profeſſion, he quitted it, and, having received a liberal education, took orders.

He was for ſeveral years Curate of Cannons in Middleſex, and at the death of the former incumbent, Mr. Hallet generouſly gave

gave him the living, which he enjoyed till his death. He died in the latter part of the year 1777.

His name ſtands in the firſt Exhibition Catalogue to an hiſtorical ſubject, "Liberality and Modeſty." He was alſo an exhibitor the following year, but his name is there inſerted without any clerical diſtinction, he therefore at that time had not taken orders.

There is an academy figure, drawn by Mr. Wills, in the office of the Royal Academy, but it is very far from being either maſterly or correct.

There is a mezzotinto print of the Rev. Mr. Joſeph Stendon, after a portrait painted by Mr. Wills.

At the Foundling Hoſpital is an hiſtorical picture, the ſubject, "Young Children brought to Chriſt," which was painted and preſented by him to that charity. In the year 1768, he was appointed chaplain to the Chartered Society of Artiſts, with a ſalary of thirty pounds a year. He preached one ſermon * at Covent-garden church, on St. Luke's Day, in the ſame year. This diſcourſe was afterwards printed at the requeſt of the Society, but he did not long enjoy this appointment, in conſequence of the diſputes which broke out among the members of that body.

In the early part of his life he made a tranſlation of Freſnoy's Art of Painting, but it is dry and literal. This work was publiſhed in quarto, 1754; and ſome notice is taken of it by

* The text of this ſermon was taken from Job, chap. xxxvii. verſe 14. "Stand "ſtill, and conſider the wondrous works of God."

5 Mr.

Mr. Mafon, in the preface to his own tranflation of the fame author, publifhed by Dodfley, 1783.

In clofing this account, it is but juftice to obferve, that Mr. Wills was a man of excellent character, though as a painter not qualified to acquire great eminence in his art.

## VINCENZO RUBBIGLIARD.

A native of Italy. He came to England from Rome with Mr. Parry, in the year 1775.

He painted a portrait of Tenduci, the celebrated finger, who, not being fatisfied with the performance, rejected the picture. In confequence of this behaviour, the painter furrounded the head with the reprefentations of a number of fketches, exhibiting feveral ludicrous circumftances and accidents, that had befallen the poor caftrato in Italy, at different periods of his life, and then expofed the picture at a fhop-window in the Haymarket. How the difpute terminated is not known.

This artift, from difappointment, and the effect of climate, loft his health, fell into a deep confumption, and died in London about two or three years after his arrival.

## MARY DE VILLEBRUNE.

This lady was an exhibitor at the Royal Academy in 1771 and 1772. Her performances were portraits, both in oil and crayons, but her powers as an artift, were not fufficiently forcible to imprefs

the memory of the author with any recollection of her productions.

The same name stands in the catalogue of the exhibition of the Royal Academy, in the year 1777, with the addition of DE NOBLET. In the catalogue of the year 1782, the name again appears as follows, De Villebrune After this period she ceased to exhibit.

## REMSDYKE.

A native of Holland, who painted portraits, but with no great excellence.

He was for some time at Bristol, but his chief employment was in drawing natural history and anatomy, in which last mentioned department he was much employed by Dr. William Hunter, and most of the plates of the gravid uterus were engraved from his drawings.

This artist was living in 1778, and it is not known when he died.

He had a son who followed the profession of the father, and obtained some premiums from the Society for the Encouragement of Arts, &c. but his abilities as an artist were not very powerful.

These artists, in conjunction, published a volume of natural history, which was drawn and etched from original objects in the British Museum; the title, Museum Britannicum, &c. by John and Andrew Remsdyke, folio, printed for Moore, Charles-street, St. James's-square, 1778.

## ROBERT CRONE.

A landſcape painter, who was born in Dublin *, but went early to Rome, where he ſtudied ſome time under Mr. Richard Wilſon, who was then in that city.

This perſon's progreſs in art, was greatly impeded by the melancholy ſtate of his health, for, at the age of fifteen, he had an epileptic ſeizure, which materially injured his form: he had no return of this complaint until fifteen years afterwards, when in the Barbarini palace at Rome, he fell down in a ſecond fit from a ſcaffold, on which he was elevated, to copy a picture; from this time, his fits continued at intervals, until the fatal one, which put a period to his exiſtence. He died in London in the early part of the year 1779.

He was of a remarkably good temper, and moſt excellent character.

His pictures are not very numerous, but there are ſome in the Royal Collection. He alſo executed many drawings in black and white chalks, upon a blue-grey Roman paper.

## JOHANNES EGIDIUS ECCARDT †.

The name is thus written upon a print of the celebrated Margaret Woffington, the comedian, dated 1745.

* He was the pupil of a portrait painter in Dublin, of the name of Hunter.

† John Giles Excardt.

He was a painter of ſome reputation in London, about the time that Sir Joſhua Reynolds returned from Italy. He painted portraits, both in the large and ſmall ſizes.

The Hon. Horace Walpole, (late Earl of Orford) in the year 1746 *, addreſſed a little poem to him, called "The Beauties," in which the author complimented ſeveral of the young ladies of rank, whoſe youth and beauty graced the court of George the Second.

At Strawberry-hill are ſeveral ſmall whole-lengths, by the hand of this artiſt, which are clean and carefully painted, but have little of the maſter. The portrait of Gay, the poet, in Lord Orford's works, is from the picture painted by Exhardt. He retired from buſineſs, and reſided ſome years at Chelſea, where he died in 1779. Mr. Walpole, in his Anecdotes, ſays, that he was a German, and the ſcholar of J. B.^{te} Vanlo.

## JOHN HAMILTON MORTIMER, A.

Was born at Eaſtbourn, in Suſſex. His father was the proprietor of a mill, and afterwards held a genteel poſt in the Cuſtoms. Young Mortimer diſcovered great natural talents for painting. He was therefore placed under the tuition of Mr. Hudſon, whoſe manners not being very conciliating, the pupil remained with him but a ſhort time. Afterwards he went under

* See Fugitive Pieces, page 28, Strawberry-hill, edit. 1758, where the name is ſpelt Eckardt.

the

the care of Mr. Pine, who was then confidered as one among the beft colourifts of the age; but he foon quitted that mafter, finding he was not likely to acquire much improvement from his inftruction. About this time, the Duke of Richmond opened his gallery in Privy Garden, and Mr. Mortimer was among the firft of thofe who availed themfelves of the advantages of that fchool. Soon after he was admitted a member of the private academy in St. Martin's-lane. In thefe feminaries he acquired very confiderable knowledge of the human figure, which he drew in a ftyle fuperior to moft of his cotemporaries. When the Society for the Encouragement of Arts, &c. firft offered premiums to youths, who fhould produce the beft drawings after the antique figures in the Duke of Richmond's gallery, and alfo from the life, Mr. Mortimer was among the earlieft candidates, and obtained feveral premiums with great applaufe.

In 1763, when the fame refpectable Society offered rewards to thofe, who fhould produce the beft hiftorical painting, our young artift became a candidate, and * obtained the fecond premium of fifty guineas, and the following year he again became a competitor, and obtained the firft, one hundred guineas. This picture had very confiderable merit, and, allowing for the youth of the artift, was an uncommon production.

* The fubject of the firft picture was, Edward the Confeffor ftripping his Mother of her Effects. The original fketch for this picture was lately in the Collection of Mr. Lambert of the Temple.

The fecond was, St. Paul preaching to the Britons.

Although

Although he had given undoubted proofs of his abilities, yet he did not meet with much employment, which moſt probably reſulted from his neglect of that department of the art, by which alone the painter can acquire fortune in this country, for he rather neglected the ſtudy of portraiture. In truth, he ſeemed not over fond of that branch of painting, ſo that ſome of his productions of this kind were not ſo pleaſing, as thoſe of ſome of his cotemporary artiſts, who yet were much inferior to him in talent.

Yet, it ſhould be obſerved, that he drew many heads the ſize of life, from ſeveral of his friends, which were executed in a very maſterly manner, in black and white chalk, upon ſtained paper; but, in his painted portraits he failed in the colouring, which was too much of a clay-like hue. Far from imitating the conduct of Sir Joſhua, he did not vary his proceſs, in hopes of correcting his defects. The conſequence was, that his large pictures wanted variety and brilliancy in their colouring.

In the ſpring of 1775, he married a lady, for whom he had long entertained an attachment, and, in the ſummers of 1777 and 1778, reſided for ſome months at Ayleſbury, where he painted a few portraits, particularly a picture of the family of the Drakes of Amerſham; the figures of which were ſmall whole-lengths. Before his marriage he had been employed by Lord Melbourn, for whom he painted a ceiling at his Lordſhip's ſeat, Brocket Hall, Herts, in which he was aſſiſted by Mr. Wheatly, and Mr. Durno.

The favourite ſubjects of Mr. Mortimer's pencil, were the repreſentations of Banditti, or of thoſe tranſactions recorded in

hiſtory, wherein the exertions of ſoldiers are principally employed, as alſo incantations, the frolics of monſters, and all thoſe kind of ſcenes, that perſonify "Horrible Imaginings."

He poſſeſſed great perſonal activity, and was fond of athletic ſports, but imprudent in his conduct, and intemperate in his pleaſures, by which he injured his health. He was cut off by a premature death, when about forty years of age. He died at his houſe, Norfolk-ſtreet, in the Strand, Feb. 4, 1779, and was buried at Great Maſſingham, Bucks, but was afterwards removed to the church of High Wycomb, where his remains were depoſited near the altar, at which place his great picture, St. Paul preaching to the Britons, was placed by one of his particular friends, ſome time before his death *.

In reflecting on the life of this gentleman, it is not eaſy to reſtrain the tear of regret, which muſt follow the conſideration, how ſuch abilities were ſacrificed to the mean purſuit of inelegant pleaſures, and ignoble emulation. To be ſuperior as a cricket-player, or to command on a looſe frolic, were to him "worth ambition."

Owing to this neglect, his improvement in art was not equal to the juſt expectations and wiſhes of his friends. His conduct was irregular, but it muſt be admitted, in extenuation, that he was of very liberal ſentiments and pleaſant manners, generous, and ready to aſſiſt thoſe who ſought his friendſhip; in ſhort, a character, which would have been highly reverenced, had it been regulated by ſober reflection and manly prudence.

* He was elected an Aſſociate of the Royal Academy, November, 1778, but did not live to receive his diploma.

Among

Among his works, the following pictures may be selected, from most of which there are prints:

Sextus consulting Erictho, before the Battle of Pharsalia. Vide Lucan.
An Incantation.
King John signing Magna Charta.
The Battle of Agincourt.
Vortigern and Rowana *.

He also made many drawings of capricious subjects, which were executed with the pen in brown ink.

The following etchings are likewise of his hand, and were executed after his own designs:

Twelve Heads from Shakespear's theatrical Characters, among which, those of Caliban and Edgar have great merit, both in character and expression.
A Set of Monsters, and other capricious subjects, dedicated to Sir Joshua Reynolds. Many of these are in a very masterly style of execution, particularly the heads of the figures.
A Frontispiece to Mickel's Translation of the Lusiad, not very good, 9 in. by 7 ¼.
A Frontispiece to Lloyd's Powers of the Pen, 9 in. ¼ by 7, ¼.

* In the cathedral of Salisbury, there is a large window of stained glass, the subject, the Elevation of the Brazen Serpent in the Wilderness, which was designed and drawn by Mr. Mortimer. It was painted by Mr. Pearson, and presented to the church by the Earl of Radnor. There is also a window of stained glass, by Pearson, at Brazen-Nose College, Oxford, representing Christ and the four Evangelists, the cartoons for which were drawn by Mr. Mortimer.

A satyrical

A ſatyrical Print upon the late Ducheſs of Kingſton; the title, Iphigenia's late Proceſſion from Kingſton to Briſtol, by Chudleigh Meadows, 15 in. by 12 ¼.

To theſe may be added, a copy from a Holy Family by Guercino, executed for Mr. Boydell, 11 in. ½ by 9 ⅞.

He alſo made ſeveral deſigns for Bell's Poets and Theatres, and for other publications.

Mr. Mortimer marked many of his etchings, but it is uncertain how he diſtinguiſhed his pictures *.

After his death, a great many etchings were made from his remaining ſketches, by a perſon of the name of Blyth, but thoſe productions do not contribute to the fame of Mr. Mortimer.

## AUGUSTINE BRUNIAS.

An Italian, who painted decorative ſubjects for pannels and ceilings, both in colours and *chiaro oſcuro.* After ſome ſtay in London, he went to the Weſt Indies, and reſided chiefly at Dominica.

In the exhibitions of the Royal Academy in the years 1777 and 1779, were pictures by this artiſt, ſome of which were views in the iſland, and others repreſenting the amuſements of the negroes at that place. From the latter ſubjects, there are

* See marks in Appendix.

There are two portraits of Mr. Mortimer, one a mezzotinto, from a picture painted by himſelf, and ſcraped by V. Green, 1779; the other an etching, by Blyth, 1782.



prints,

prints, engraved in the dotted manner, ſome of which are by his own hand.

## FRANCIS SMITH.

An Italian, who painted landſcape and ſmall domeſtic ſubjects. He was much connected with the late Lord Baltimore, and travelled with him to the Eaſt, where he drew ſeveral views, one of which, a view of Conſtantinople, was in the exhibition of the Royal Academy in 1770.

He again exhibited in 1772, when the ſubjects of his pencil were views on the Thames. As he had attended in the ſuit of ſome perſons who were introduced to the Turkiſh court, he was enabled to repreſent ſome of the ceremonies of the Seraglio; and there are prints, which are ſaid to be very faithful repreſentations of the manner, in which the Grand Signior gives audience to ſtrangers of rank, and alſo of the ceremonies conſequent to their introduction to the Grand Vizier; together with a collection of dreſſes of the ſervants of the Ottoman court; which prints were engraved by Pranker, Vitalba, and others, from drawings in the collection of Lord Baltimore, that were executed for him, by Mr. Smith.

This artiſt died in London, though at what time is not exactly known, but before the year 1780.

## JOHN COLLETT.

The fon of a gentleman, who poffeffed a genteel appointment in one of the public offices. He was the pupil of Mr. Lambert, and painted in a variety of ways; but the favourite fubjects of his pencil were pieces of humour, fomewhat in imitation of Hogarth, lefs fatirical than narrative, more ludicrous than witty, and oftentimes difpleafing, without conveying any moral inftruction. Of the latter, is the print entitled the Female Bruifers, engraved by Goldar, after one of his pictures, in which two proftitutes, one of them fplendidly dreffed, are reprefented as boxing, furrounded by a mob.

He was an exhibitor at the Society's Room in the Strand in the year 1762. There are many prints engraved after his pictures, by Mr. Goldar, the fubjects of which are all of a humourous kind, although the artift himfelf was confidered by his friends as a man of grave manners and converfation.

There is alfo a drawing-book that was publifhed by Mr. Sayer, of Fleet-ftreet, which, among other fubjects, contains fome Academy figures, engraved after the defigns of Mr. Collett, but they are not well adapted to the purpofe of initiating youth in the principles of defign.

Mr. Collett, who poffeffed an independent fortune, and maintained a very refpectable character, lived long at Chelfea, where he died fome time in the year 1780.

In the Addenda of Mr. Walpole's laft or fourth volume of Anecdotes, mention is made of an artift of the name of John

 Collett,

Collett, who died at Chelfea, January 17, 1771, but this muft either have been another perfon, or a miftake of the honourable author*.

## WILLIAM THOMSON.

A native of Dublin, who practifed in London as a portrait painter, and lived feveral years in Warwick-court, Holborn. His name ftands in the catalogues of the exhibitions, from 1761 to 1777.

Though a man of education, with fpecious addrefs and deportment, yet his talents as an artift were but feeble, and not giving much fatisfaction to his employers, he relinquifhed his profeffion, and contented himfelf with the fortune he poffeffed by his wife's annuity, and, at her death, married a fecond wife †, who had alfo the means to maintain him. Yet, in fpite of thefe prudential matches, he could not keep clear of confinement, once in the King's-bench, and afterwards in Newgate. While in the former of thefe fituations, he was one of the principals of a party then under confinement for debt, who infifted upon being releafed, fuch punifhment not being (as they afferted) either allowed by ftrict law, or confiftent with the Britifh conftitution. This circumftance made fome ftir among the gentlemen of the law, at the time it was agitated, about the year 1770.

* See octavo edition.

† His fecond wife was a widow, who kept a confiderable boarding-fchool at Brompton, where Thomfon taught drawing, but this female feminary did not flourifh under their conduct.

He

He was for fome time Secretary to the Chartered Society of Artifts; and when a debating club was inftituted at Mrs. Corneille's *, in Soho-fquare, Thomfon was appointed the chairman, or moderator, in which office he acquitted himfelf with fuccefs.

As this gentleman ceafed to practife his profeffion about the year 1780, it cannot be improper to introduce his name in this

* This lady was a foreigner, or rather a native of Ireland, who might be confidered as an *aventuricre*, whofe principal purfuit was to acquire a fortune—*quocunque modo*. To accomplifh this purpofe, fhe engaged the premifes, which had been the manfion and offices of the Earl of Carlifle, fituate on the fouth-eaft corner of Sutton-ftreet, Soho-fquare, called Carlifle-houfe. The apartments were fitted up under her own direction, with all the frivolity of tafte, and gaudinefs of fhew, peculiar to the modern Italian theatres. This place fhe opened as gala rooms, or place of affembly; and the fcandalous chronicles of the day afferted, that fhe took care to provide every fpecies of gallant accommodation.—The fafhion of this place lafted but for a fhort time. She next attempted to eftablifh an Italian opera; but this fcheme not being perfectly legal, the magiftrates interfered, and her project was defeated.—By the failure of all her fchemes, fhe was overwhelmed with debt, and her extenfive premifes fell into the hands of her creditors, who endeavoured to convert them to fome profitable purpofe for their own benefit, and they inftituted an evening promenade, with tea and coffee; and alfo a debating fociety, to which ladies as well as gentlemen were admitted. It was upon this occafion that Thomfon was employed as chairman, or moderator; and it muft be confeffed, that however imperfect his abilities might be as a painter, yet his confidence and manner rendered him competent to the appointment. The fchemes of the creditors were as unfuccefsful as thofe of the debtor. The premifes were at laft pulled down †, and the prefent row of houfes, together with St. Patrick's chapel, were built upon the fpot ‡, where this Emprefs of Tafte (for fo fhe ftiled herfelf) had endeavoured to eftablifh a feminary of intrigue and diffipation.

† In the year 1781.

‡ About the year 1790.

place,

place, though he furvived to the early part of the year 1800, when he died fuddenly.

There are two mezzotinto prints after pictures painted by Mr. Thomfon :

The firft to be noticed, is a profile of Mr. James Stephens, who publifhed the following work :

" Confiderations on Imprifonment for Debt." It was publifhed by Thomfon, in Warwick-court, 1771.

Stephens was confined in the King's-bench, at the fame time with Thomfon, and was the principal inftigator of the difpute relative to imprifonment for debt.

The fecond print is after a half-length portrait of Cadwallader, Lord Blaney, in the paraphernalia of grand mafter of the free mafons.

## HERBERT PUGH.

A native of Ireland, who painted landfcape, came to England, about 1758.

His powers in art were not very confiderable, and his ftyle of painting mannered and affected. There is a large landfcape by him, in the committee-room of the Lock-hofpital, Grofvenor-place, and there are two pictures of his hand in the collection of Geo. Bowles, Efq. of Wanfted, in Effex. He alfo painted two or three pictures, in a manner which he called an imitation of Hogarth, which are nothing but mean reprefentations of vulgar debauchery. From thefe pictures there are prints,

prints engraved by Goldar, but they are as indifferent in execution as the originals were in deſign.

He died ſome time between the years 1770 and 1780, having haſtened his death by intemperance.

## ALEXANDER RUNCIMAN.

A native of Scotland, ſeveral of whoſe pictures appeared in the exhibitions of the Royal Academy, the firſt time in 1772. He then lodged at Mrs. Hogarth's, in Leiceſter-ſquare. The next year he ſettled at Edinburgh, where he conducted the Academy of Arts, eſtabliſhed in that city. He chiefly painted hiſtory; and, as the author believes, was for ſome time at Rome, but of his works he has an imperfect recollection. Thoſe, however, which remain, have been much praiſed by his countrymen.

At the Epiſcopal church there is an altar-piece, painted by Runciman, the ſubject is The Aſcenſion.

There are alſo ſeveral of his works at a ſeat not far diſtant from that city, called the Hall of Fingal, or Pennycuick, the ſeat of Sir Charles Clark, Bart. At what time he died is not exactly known, but it was about the year 1780. He was ſucceeded in the maſterſhip of the Academy by his countryman, Mr. David Allen, who will be mentioned hereafter.

There are ſome etchings by Mr. Runciman, of which the author has only ſeen the two following:

Sigiſmunda weeping over the Heart of Tancred. Size of the plate, 5 in. ½ by 3 in. ¼.

A View

A View in Edinburgh; the Netherbow Port. Size of the plate, 8 in. ¾ by 6 in. ¾.

The firſt of theſe is not very maſterly, but the ſecond is executed with great ſpirit and taſte.

## GEORGE ROGERS, Esq.

A gentleman who painted for his amuſement. He was a reſident of the Iſle of Wight, and married a daughter of Mr. Jonathan Tyers, the proprietor of Vauxhall Gardens. His pictures, which were landſcapes, poſſeſſed a conſiderable degree of merit. He was an exhibitor at the Spring-garden room, in the years 1761 and 1762. He died between the years 1780 and 1790.

## GAETANO MANINI,

Commonly called Cavalier Manini, by birth a Milaneſe. He was a painter of hiſtory, but one of the loweſt of the modern Italian ſchool. His compoſitions were extremely frivolous, and his colouring gaudy. He poſſeſſed the knack of the improviſatori, which he exerted with tolerable ſucceſs, whenever he choſe to oblige thoſe, who requeſted a ſpecimen of his impromptu metrical powers. He died between the years 1780 and 1790.

He was an exhibitor with the Chartered Society of Artiſts, in the year 1775.

## C. CLERISSEAU.

This artiſt was born in Paris, and was brought to England by Robert Adams the architect. He reſided ſome time in Great Marlborough-ſtreet; but when the affairs of his patron became deranged, he was obliged to quit London and return to Paris.

Cleriſſeau's practice was in drawings of architecture * and ruins, in which he was pre-eminent. He ſtudied long at Rome, and reſided there at the ſame time with Sir William Chambers and Mr. Wilton.

This artiſt's productions were chiefly in water colours. He was remarkable for his expedition and facility of execution, of which he gave an extraordinary proof, while at Rome, where he executed ſixty different drawings, between the morning and evening of the ſame day, for a wager. They were allowed to have great merit and variety. He won his wager, but his health was ſo much affected by his exertion, that he felt the impreſſion for ſome weeks after. A few of theſe drawings are now in the poſſeſſion of Mr. P. Sandby, to whom they were given by the Hon. C. Greville, who obtained them at Rome.

He was lately living at a very advanced age.

* In a French publication, entitled, "Eſſai d'un Tableau Hiſtorique des "Peintres de l'Ecole Frençoiſe," &c. publiſhed in quarto, 1783, Cleriſſeau is ſtiled Principal Architect to the Empreſs of Ruſſia.

## J. VERBRUGEN.

A native of Holland, who was many years maſter-founder at Woolwich Warren, where he greatly improved the proceſs of caſting and boring cannon.

On account of his profeſſional abilities, he was invited to England, at the recommendation of Sir Joſeph Yorke, when Ambaſſador to the States General.

Beſides his ſkill in foundery, he was fond of painting, which he practiſed for his amuſement, and, in 1772, exhibited* four pictures, chiefly ſea-views, in which ſubjects he ſhewed conſiderable talents.

He died at Woolwich, about the year 1780. His ſon ſucceeded him as maſter-founder, but ſurvived his father but a few years. He alſo drew with conſiderable merit.

## JOHN WILLIAMS.

A portrait painter, ſaid to have been a ſcholar of Richardſon. His name ſtands in the firſt exhibition catalogue to a half-length portrait of Mr. Beard †, the celebrated ſinger, from which there is a mezzotinto print by M'Ardel.

* In the exhibition of the Society of Artiſts.

† This reſpectable gentleman poſſeſſed a conſiderable ſhare in Covent-garden theatre. He died in Feb. 1791.

This

This perſon was very ſuperior in abilities to many of his cotemporary artiſts, as was evinced by a three-quarter portrait, exhibited at the Society's Rooms in the Strand, 1761, which was much and deſervedly admired.

He lived long in Upper Scotland-yard. The time of his death is uncertain, but it is ſuppoſed to have been about the year 1780.

He left a ſon, with whom the compiler of theſe anecdotes was acquainted. He profeſſed painting, but was not diſtinguiſhed for his talents in the art.

## MISS CATHERINE READ.

This lady poſſeſſed a conſiderable ſhare of reputation as a painter of portraits, both in oil and crayons. She reſided chiefly in the neighbourhood of St. James's, and was a frequent exhibitor. There are ſeveral mezzotinto prints, after pictures which ſhe painted.

About the year 1770, ſhe went to the Eaſt Indies, where ſhe ſtaid a few years, and then returned to England. She died in London between the years 1780 and 1790.

She had a niece *, who, when young, was conſidered as of promiſing abilities in the art. She accompanied her aunt to the Eaſt, where ſhe became the wife of Sir —— Oakley, Bart. She is now reſident in the vicinity of Shrewſbury.

* Miſs Beetſon.

## JOHN KITCHINMAN.

A miniature painter of good abilities, who alſo painted in oil. He was fond of naval purſuits, and in June 1777 won the ſilver cup, which was annually given, by the late Duke of Cumberland, to the beſt navigator of a ſailing boat on the Thames.

At a very early period of life, he married a neighbour's daughter as young as himſelf, and, what generally occurs from ſuch juvenile connections, they became tired of each other, and ſeparated in a few years. Afterwards he fell into irregularities, which ruined his conſtitution, and he expired while the ſurgeon was amputating one of his legs, which was diſeaſed by intemperance. He painted four pictures, which he denominated the Progreſs of a Cutter. They repreſent the Building, the Chaſing, the Unloading, and the Diſſolution. From theſe there are prints, which are well engraved by the late Mr. Pouncy.

He was early admitted a ſtudent of the Royal Academy. He drew a tolerably good Academy figure, and obtained ſeveral premiums of the Society for the Encouragement of Arts.

He died at his lodgings in Bedford-ſtreet, Covent garden, in January 1782, about forty years of age.

## FRANCIS SWAINE

Painted ſea-views, and worked moſtly for the ſhops. His pictures, though not of the firſt rank, yet have conſiderable merit.

When

When the Society for the Encouragement of Arts, &c. offered premiums for the painting of ſea-views, Mr. Swaine became a candidate, and in the firſt year, 1764, obtained the ſecond prize, 15 guineas, and in the next year the ſecond prize, 21 guineas. About the year 1770, he painted the face of a wind-dial, with ſea and ſhips, which he executed with great neatneſs. This work is in one of the apartments at the Queen's Palace.

This artiſt reſided for many years in Stretton Ground, Weſtminſter, but removed near Averey Farm, Chelſea, where he died about the year 1782.

## RICHARD WILSON, R. A.

This gentleman, it is believed, was born in Montgomeryſhire, where his father, a clergyman, poſſeſſed a ſmall benefice, but was afterwards collated to the living of Mould in Flintſhire, while the ſon was very young. His connections were highly reſpectable, being maternally related to the late Lord Chancellor Camden, who was pleaſed to acknowledge him as his couſin.

At the time of life when it was neceſſary to fix on ſome profeſſion, young Wilſon was ſent to London, and placed under the tuition of T. Wright *, a portrait-painter of very ſlender abilities.

* Thomas Wright, an artiſt, of whom Mr. Walpole takes not the leaſt notice, nor has the author ever met with any mention of him, except what can be found in the inſcriptions under three prints, by Gerard Vander Gutch, engraved after cartoons of Guido, " In the Collection of T. Wright, Painter, Covent-garden."

lities. Wilſon, however, acquired ſo much knowledge from his maſter, as to become a painter of portraits equal to moſt of his cotemporaries. He muſt alſo have acquired a degree of rank in his profeſſion, for about the year 1749, he painted a large picture of his preſent Majeſty, when Prince of Wales, with his brother, the late Duke of York, which was done for Dr. Hayter, Biſhop of Norwich, at that time tutor to the Princes. He alſo painted another portrait of the ſame auguſt perſonage, from which there is a mezzotinto print by Faber. The original picture is announced as in the collection of the Rev. Dr. Aſchough, and is dated 1751.

After having practiſed ſome years in London, he went to Italy, and was at Rome at the ſame time with ſeveral Engliſh artiſts, who afterwards became the ornaments of their country.

In Italy he continued the ſtudy of portrait painting, though not with the ſame ſucceſs that attended Sir Joſhua Reynolds, for he was then unacquainted with the peculiar bias of his talents, and might probably have remained long ignorant of his latent powers, but for the following accident.

While Wilſon was at Venice, he painted a ſmall landſcape, which being ſeen by Zuccarelli, that artiſt was ſo much ſtruck with the merit of the piece, that he ſtrongly urged Wilſon to purſue that branch of the art, which advice Wilſon followed, and became one of the firſt landſcape painters in Europe. His ſtudies in landſcape muſt have been attended with rapid ſucceſs, for he had ſome pupils in that line of art while at Rome, and his works were ſo much eſteemed, that Mengs painted

 his

his portrait *, for which Wilfon in return painted a landfcape.

It is not known at what time he returned to England, but he was in London in 1758, and refided over the north arcade of the piazza, Covent-garden, at which time he had gained great celebrity as a landfcape painter. To the firft exhibition of 1760, he fent his picture of Niobe, which confirmed his reputation. It was afterwards bought by William Duke of Cumberland, and is now in the poffeffion of his Royal Highnefs the Duke of Gloucefter. In 1765, he exhibited (with other pictures) a View of Rome, from the Villa Madama, a capital performance, which was purchafed by the late Marquis of Taviftock.

Though he had acquired great fame, yet he did not find that conftant employment, which his abilities deferved. This neglect might probably refult from his own conduct, for it muft be confeffed, that Mr. Wilfon was not very prudentially attentive to his intereft; and, though a man of ftrong fenfe, and fuperior education to moft of the artifts of his time, he certainly did not poffefs that fuavity of manners, which diftinguifhed many of his cotemporaries. On this account, his connections and employment infenfibly diminifhed, and left him, in the latter part of his life, in comfortlefs infirmity.

When the Royal Academy was inftituted, he was chofen one of the founders, and, after the death of Mr. Hayman, made

* This portrait, which is one of Mengs beft productions, was bought of Wilfon, by the late Sir Watkin Williams Wynne, and is now in the collection of the prefent Baronet.

the

*the librarian, which ſituation he retained, until his decayed* health compelled him to retire to his brother's in Wales, where he died in May 1782.

Of this gentleman's talents as an artiſt, it is not eaſy to ſpeak with preciſion, for before we can form a juſt eſtimate of his abilities, he muſt be conſidered in two capacities; firſt, as a portrait painter; and ſecondly, as a painter of landſcape.

As a portrait painter, (which was his firſt purſuit) his works are not ſufficiently known, nor are they marked by any traits which diſtinguiſh them from the general manner, which then prevailed among his cotemporaries in that line of art. No decided character can therefore be affixed to them. It may, however, be aſſerted, that he drew a head equal to any of the portrait painters of his time. A ſpecimen of which may be ſeen by a drawing, now in the poſſeſſion of* J. Richards, Eſq. which is the portrait of Admiral Smith, and which was drawn before Wilſon went abroad. It is executed in black and white chalk, as large as life, upon brown French paper, and is treated in a bold maſterly manner; but this is not a work which can authorize the critic to conſider him as ſuperior to the other portrait painters of his day.

But while we are unable to define his merits as a portrait painter, from the want of ſuch ſpecimens as would direct our judgment, we are by no means deficient in proofs of his powers in landſcape painting, in which line his talents ſuddenly broke forth, and ſhone out with ſuperior luſtre.

* One of the founders, and Secretary to the Royal Academy.

Though

*Though there is reaſon to ſuſpect, that Wilſon had painted* * ſome landſcapes before he went abroad, yet it is certain, that he did not commence a regular courſe in that ſtudy, until after he had been ſome time in Italy: When he began, however, he did not waſte his time, nor ſubjugate his powers to the unimproving drudgery of copying the pictures of the old maſters, but contented himſelf with making his obſervations upon their works, and afterwards confirming thoſe obſervations by his ſtudies from nature.

In conſequence of this prudent method of cultivating his talents, he wiſely avoided any imitation of the pictures of the Italian maſters, who preceded him, and at once ſtruck out a manner, both of execution and deſign, which was claſſical, grand, and original.

Of the originality of his ſtyle, we are convinced, by inſpecting his works, for in moſt of them he has repreſented the *general character* of Italy with more decided preciſion, than can be found in the works of his predeceſſors.

In his pictures, the waving line of mountains, which bound the diſtance in every point of view; the dreary and inhoſpitable plains, rendered ſolemnly intereſting, by the mouldring fragments of temples, tombs, and aqueducts, are all indicated in a maſterly manner, exhibiting that local character, which, though it be familiar to the inhabitants, cannot but be conſidered as peculiarly grand and claſſical.

* There is a print engraved by J. S. Miller, from a picture painted by R. Wilſon, a view of Dover, without date, but evidently executed before he went abroad.

But leaving general praiſe or criticiſm, it will be proper to conſider more particularly this maſter's productions. In doing this, we ſhall firſt take notice of a cenſure, which has been paſſed upon one of his principal works, by an artiſt, whoſe abilities and reputation command reſpect, though they cannot enforce our implicit aſſent to his opinion, I mean Sir Joſhua Reynolds, who, in one of the diſcourſes *, which he gave in the Royal Academy, paſſed ſome ſtrictures upon Wilſon's picture of Niobe, which did not perfectly coincide with the ſentiments of thoſe, who then heard, or who have ſince peruſed them.

But in order to judge how far thoſe ſtrictures were juſt or otherwiſe, and whether the diſapprobation, with which they were received, was or was not well founded, they are here preſented to the reader.

" Our late ingenious academician, Wilſon, has, I fear, been " guilty, like many of his predeceſſors, of introducing gods " and goddeſſes, ideal beings, into ſcenes which were by no " means prepared to receive ſuch perſonages. His land- " ſcapes were in reality too near common nature, to admit " ſupernatural objects. In conſequence of this miſtake, in a " very admirable picture of a Storm, which I have ſeen of his " hand, many figures are introduced in the foreground, ſome in " apparent diſtreſs, and ſome ſtruck dead, as a ſpectator would " naturally ſuppoſe, by the lightning, had not the painter inju- " diciouſly (as I think) rather choſen that their death ſhould

* This diſcourſe was read December 10, 1788, ſoon after the death of Gainſborough, and was the laſt but one delivered by the Preſident.

" be

" be imputed to a little Apollo, who appears in the ſky with his " bent bow, and that thoſe figures ſhould be conſidered as the " children of Niobe.

" To manage a ſubject of this kind, a peculiar ſtyle of art " is required, and it can only be done without impropriety, or " even without ridicule, when we adapt the character of the " landſcape, and that too in all its parts, to the hiſtorical or " poetical repreſentation.

" This is a very difficult adventure, and it requires a mind " thrown back two thouſand years, and, as it were, naturalized " in antiquity, like that of Nicolo Pouſſin, to achieve it.

" In the picture alluded to, the firſt idea that preſents itſelf, " is that of wonder, in ſeeing a figure in ſo uncommon a ſitua- " tion, as that in which the Apollo is placed, for the clouds on " which he kneels, have not the appearance of being able to " ſupport him, they have neither the ſubſtance nor the form fit " for the receptacle of a human figure, and they do not poſſeſs, " in any reſpect, that romantic character which is appropriated " to ſuch a ſubject, and which alone can harmonize with " poetical ſtories."

Sir Joſhua then obſerves, that " the Dutch and Flemiſh ſtile " of landſcape, not even excepting thoſe of Rubens, is unfit " for poetical ſubjects; but to explain in what this inaptitude " conſiſts, or to point out all the circumſtances that gives " nobleneſs, grandeur, and the poetic character to ſtyle in " landſcape, would require a long diſcourſe of itſelf, and the " end would be then perhaps but imperfectly attained."



Though

Though we may allow the foregoing obſervations to be perfectly juſt, when taken in a general ſenſe, yet when they are applied to Wilſon's picture of Niobe in *particular*, they certainly muſt be conſidered as forced, and as the effect of petulant pique, rather than the correction of juſt criticiſm.

This aſſertion is juſtified by the following inaccuracy: It is aſſerted, that Wilſon's pictures are " too near common nature, " to admit ſupernatural objects:" but the queſtion here does not concern his other pictures, but relates to that of Niobe only, and conſequently whatever improprieties may be ſelected from his other works, they cannot warrant a charge againſt this picture in particular.

But to form a juſt eſtimate of the work in queſtion, we ſhould firſt conſider the ſpecies of objects, of which the landſcape is compoſed, whether they be, or be not appropriate to the ſubject of the picture; and, upon ſuch examination, it may certainly be allowed, that they all are of that kind, which can only be ſelected from what are univerſally conſidered as the grandeſt and moſt claſſical features in nature. But if the faſtidious critic is diſpleaſed with thoſe, which have been ſelected by Wilſon, let him ſuppoſe his mind to be " thrown back two thouſand years, and, " as it were, naturalized in antiquity," what objects could then be ſelected from nature, by his imagination, which differ from her productions in the preſent day? The natural materials of landſcape, have been the ſame in all ages. The only difference which characterizes antiquity, originates in the works of art, and if theſe had been introduced as antique features, they would

would certainly have counteracted the ſimplicity and grandeur of the picture as it now ſtands.

Sir Joſhua next obſerves, that " the figure of Apollo is placed " in an uncommon ſituation, the clouds on which he kneels not " having the appearance of being able to ſupport him." By this remark it ſeems, that Sir Joſhua did not recollect the picture *, or examine the print, when he wrote his critique, for the figure in queſtion is by no means ſo diſpoſed, as to give the ſpectator any idea of pain from its want of ſupport; and the ſize is perfectly ſuited to its place or repreſentation upon the picture, as the appearance of the cloud is fully equal to the weight, which it is ſuppoſed to ſuſtain; and, indeed, the figure appears to be floating upon that ſpecies of cloud, which is often ſeen rolling along in a thunder-ſtorm, near the ſurface of the earth, while the reſt of the atmoſphere is loaded, and uniformly obſcured, by thoſe dark and heavy vapours, that occaſion the ſtorm.

The ſeverity of Sir Joſhua, as before remarked, was in ſome degree attributed to private pique, and not without reaſon, for Sir Joſhua and Mr. Wilſon were often obſerved to treat each other, if not with rudeneſs, at leaſt with acrimony. But that we may not ſeem deſirous of concealing the defects in this artiſt's productions, we muſt obſerve, that Wilſon, in the executive part of his works, was rather too careleſs, a defect which

* It is very probable, that Sir Joſhua formed his critique upon that picture, of the ſubject which was firſt painted by Wilſon, and is now in the poſſeſſion of Sir Geo. Beaumont, Bart. from which picture a print was lately engraved by S. Smith, who was a pupil of Mr. Woollet.

increaſed

increafed in the decline of his life, and that his foregrounds were at all times too much neglected and unfinifhed.

His Englifh views, of which he painted feveral, had this defect in a very fenfible degree, and they were rather too much Italianized, to produce a correct fimilitude to the fcenes, from which they were drawn.

Another peculiarity in his practice cannot be paffed over without notice, namely, his frequent repetition of the fame fubject or view, for, excepting his principal picture of Niobe, there are few of his paintings, which he has not repeated four or even five times, and with little or no variation. This circumftance will hereafter render it difficult to the future connoiffeur, to determine the originality of many of Mr. Wilfon's pieces, which, neverthelefs, are the productions of his own hand.

Mr. Wilfon left many excellent drawings and fketches, which are moftly executed in black and white chalk, upon blue grey Roman paper. They are generally diftinguifhed by his mark, which is given in the Appendix.

Mr. Wilfon had feveral pupils, among whom the following are the moft confiderable·

Mr. Plimer, faid to have been a native of Blandford, in Dorfetfhire. He died young in Italy, before the year 1770.

Mr. Johnson Carr, or Kerr, defcended from a refpectable family of the North. He was a young man of the moft promifing abilities, but of infirm conftitution. His life was termi-

1 nated

nated by a rapid consumption, of which he died, January 16, 1765, in the 22d year of his age.

He obtained several premiums from the Society for the Encouragement of Arts, &c. which were given by them for the best drawings of landscapes, by youths under the age of nineteen, particularly in the years 1762 and 1763, when he received the first prizes. Both these drawings had great merit, particularly the last, which was a view taken from the steam-engine at Pimlico, looking towards the towers of Westminster Abbey. It was drawn in black and white chalk upon blue paper, and was an excellent performance.

Mr. Steel, a native of Ireland, who returned to his native spot, about the year 1763.

Joseph Farington, R. A.

William Hodges, R. A.

Thomas Jones, Esq. of whom a further account is given in another part of this work.

Mr. Feary, who quitted the art.

Mr. Atkinson, who also retired from the practice of painting.

## *Lift of Prints engraved from Mr. Wilfon's Pictures.*

| | Engravers. | |
|---|---|---|
| Portrait of his prefent Majefty, when Prince of Wales (mezzotinto) - - - | Faber. | 1751. |
| View of Dover - - - - - | Miller. | No date. |
| Speculum Dianæ - - - - | Wood. | 1759. |
| Niobe - - - - - - | Woollet. | 1761. |
| Phaeton - - - - - - | Ditto. | 1763. |
| View in the Villa Madama, Il Theatro - | Wm. Byrn. | 1765. |
| View in Italy - - - - - | J. Roberts. | 1765. |
| Twelve Views in Rome, and other parts of Italy, long quarto - - - - | M. A. Rooker, Tarrington, Gandon, Hodges, &c. chiefly etchings. | |
| View of the Campania of Rome - - | Wm. Byrn. | |
| Fall of the Niagara - - - - | Wm. Byrn. | 1774. |
| Six Views in North and South Wales - | Mafon, Byrn, Rooker, and others. | |
| Apollo and the Seafons - - - | Wollet and Pouncey. | 1777. |
| Meleager and Atalanta; the figures by Mortimer - - - - - - | Woollet and Ditto. | 1779. |
| The fame Subjects in mezzotinto - - | Earlom. | |
| Solitude - - - - - - | Woollet. | 1778. |
| Cicero at his Villa - - - - | Ditto. | 1778. |
| * Niobe, the firft of the fubject which was painted | T. Smith. | 1803. |

* For this print Mr. Byrn obtained a premium in 1765.

## WILLIAM PARS, A.

Born in London. His father was by profeſſion a chaſer, a profeſſion at that time more in requeſt than at preſent.

The ſon received his firſt inſtructions in art at Shipley's drawing-ſchool, and obtained ſeveral premiums from the Society for the Encouragement of Arts, at their firſt eſtabliſhment.

He afterwards ſtudied in the Duke of Richmond's Gallery, and in the Academy of St. Martin's-lane.

In the early part of the year 1764, he obtained the third premium, twenty guineas, for hiſtoric painting.

The ſame year the Dilettanti Society having determined to employ a portion of their accumulated ſubſcriptions in the cultivation of elegant literature, they reſolved to ſend ſome perſons into Greece, to make further reſearches among the remains of antiquity, which are ſtill to be found in Ionia; for which purpoſe the following gentlemen were ſelected: the Rev. Dr. Chandler of Oxford was appointed to the literary department; to Mr. Revet was aſſigned the architectural inquiries; and Mr. Pars was choſen as the draughtſman.

The inſtructions, by which the travellers were to regulate their conduct, were drawn up by order of the Society, and delivered to Dr. Chandler in May, and the party ſailed in June 1764. They were abſent about three years.

Some time after their return, Mr. Pars again viſited the Continent, in company with the late Lord Palmerſton, by whom he was taken to make drawings of the views and antiquities which

his Lordſhip choſe to ſelect in his tour. Thoſe drawings were chiefly made through Switzerland, the Glaciers, and part of the Tyroleſe; and ſeveral of the views, which were then taken, were afterwards exhibited at the Royal Academy, 1771.

In 1774, the Dilettanti Society again diſtinguiſhed themſelves, by reſolving to ſend a ſtudent to Rome, for a certain number of years, upon a penſion, to complete his ſtudies as a painter, and Mr. Pars was choſen to that honour; on which account he left London, in the ſummer of 1775, and arrived at Rome in November following. He did not live many years after his arrival at that city, but died there of a fever, in the autumn of the year 1782, about forty years of age.

Before he went to Italy, he reſided ſome years in Percy-ſtreet, Rathbone-place, where he had purchaſed a houſe, and where he practiſed chiefly portraits and views. One of his firſt productions was a portrait in the firſt exhibition of 1760. When at Rome, he made many excellent drawings from different parts of that city, and its neighbourhood, which were executed for Lord Palmerſton, from whom he had a very liberal commiſſion.

There are ſix prints, which were engraved by different maſters, after ſome of the drawings which he made in his tour through Switzerland. There are alſo ſeveral in aqua tinta, by Mr. Paul Sandby, and likewiſe many that were engraved by Mr. William Byrne, after the views that were collected in Greece. The latter were executed at the expenſe of the Dilletanti Society.

He was elected an Aſſociate of the Royal Academy in 1770.

Mr.

Mr. Pars had an elder brother, who was brought up to the profession of his father, but, as chasing declined in fashion, he engaged in conducting the drawing-school which was founded by Mr. Shipley. This juvenile academy has long been closed; and it is to be lamented, that, at this time, there is no school in this immense metropolis, where youth can be instructed in the first rudiments of the Arts.

## GEORGE MICHAEL MOSER, R. A.

Born at Shafhausen in Switzerland. When young, he visited a distant Canton, where he met with one of his townsmen, and being inclined to travel, was soon persuaded to make a tour to England. He and his companion performed the journey together, chiefly through France, riding and walking occasionally, as best suited their conveniency and finances. When they arrived in London, the person, to whom Mr. Moser had letters of recommendation, introduced him to the notice of Mr. Trotter, at that time a celebrated cabinet-maker and upholsterer in Soho, by whom he was employed as a chaser for the brass decorations of cabinets, tables, and such articles of furniture, as required those species of ornaments, which at that time were in fashion.

In this situation, his talents were sufficient to attract the notice of those who were concerned in modelling and chasing, and he soon rose to considerable rank in his profession.

It may with great truth be asserted, that the Royal Academy owes its origin to the exertions of the present artist, but of this

circumſtance, an ample account has been already given in the former part of this work. It is therefore ſufficient to obſerve, that, in the private Academy, which, during many years, was holden in St. Martin's-lane, Mr. Moſer, by the unanimous conſent of the members, always acted as Treaſurer and Manager, truſts which he executed with the greateſt punctuality and integrity.

At the foundation of the Royal Academy in 1768, Mr. Moſer was appointed the Keeper; and when his Majeſty was graciouſly pleaſed to fix the inſtitution at Somerſet-houſe, he had apartments allotted to him in that ancient palace, where he reſided until the preſent building was finiſhed, when ſuitable accommodations were allotted to the Keeper *. This ſituation Mr. Moſer continued to fill, with the greateſt reſpectability, till his death, which happened January 23, 1783; and ſuch was the reſpect which the ſtudents entertained for him, that many of them voluntarily attended his funeral. He was interred in the burial ground of Covent-garden.

As an artiſt, Mr. Moſer ranked very high, for his abilities were not confined merely to chaſing; he alſo might be conſidered as one of our beſt medaliſts, as is ſufficiently teſtified by ſeveral of his works in that line of art.

He likewiſe painted in enamel with great beauty and accuracy, and many of his productions, particularly ſome watch-caſes †, were moſt elegant and claſſical in their enrichments. He was

* And alſo to the Secretary, who was the late Mr. Newton.

† One which he painted for her Majeſty, has the portraits (whole figures) of the Prince of Wales, and Biſhop of Oſnaburgh, when they were very young.

well ſkilled in the conſtruction of the human figure, and, as an inſtructor in the Academy, his manners, as well as his abilities, rendered him a moſt reſpectable maſter to the ſtudents *.

Mr. Moſer left an only daughter, who has greatly diſtinguiſhed herſelf by her abilities in painting flowers, on which account ſhe was admitted one of the firſt members of the Royal Academy. She married a gentleman of the name of Lloyd, but is now a widow.

## FRANK VANDERMINE, or VANDER MIJNE.

A native of Holland, who lived many years in England, and practiſed as a portrait painter, both in London and the country. He was ſome time at Norwich, where he painted ſeveral heads.

He had conſiderable merit as an artiſt, but was of mean addreſs and vulgar manners: He loved ſmoking and drinking, nor would forego his pipe, though it was offenſive to his employers, ſo that he never acquired the practice which he might otherwiſe have obtained.

He boaſted, that after he had painted a portrait, the likeneſs remained ſo ſtrong upon his memory, that if the picture were immediately obliterated, he could repaint the reſemblance without the aſſiſtance of the ſitter.

* In Mr. Malone's Memoirs of Sir Joſhua Reynolds, there is a very reſpectful memorial to Mr. Moſer, which was written by Sir Joſhua, and publiſhed in ſome periodical work a few days after Mr. Moſer's funeral.

*See Mr. Malone's Account, Vol. I. page* XXVII.

He

He died in indigent circumftances, at his apartments in Moorfields, fome time in 1783.

Befide Frank, there were two other artifts of the fame name, R. and A. Vandermine, both of whom were related to the former. One of them painted for the fhops, and there are many flight pictures of an Old Man, in a loofe coat and hair cap, hugging a bag of money, which were painted by one of thefe artifts. The wife of one of them was alfo of the profeffion: She painted fruit and flowers, and they were all exhibitors at the Society's Rooms in the Strand, in the years 1761 and 1762.

There is a mezzotinto portrait of Frank, from a picture of his own painting, infcribed, The Smoker. It reprefents himfelf in profile, with a pipe in his mouth.

## TEMPLE WEST, Esq.

This gentleman, in the early part of his life, engaged in the naval department, with his uncle, Admiral Weft, who was fecond in command under Admiral Byng, in his unfortunate engagement with the French in the Mediterranean in 1756.

In this action he received a wound, which increafed his former difguft to the naval fervice, which he therefore quitted, and entered into the military, where he attained the rank of Lieutenant Colonel in the late Duke of Gloucefter's regiment of foot guards, in which fituation he continued to the clofe of his life.

For his amufement he practifed painting. The fubjects of his pencil were fea views, in which he poffeffed confiderable

 merit.

merit. He was ſeveral times an honorary exhibitor with the Royal Academicians, particularly in the year 1778, when the ſubject of his picture was a Ship ſcaling her Guns.

He was alſo a good amateur performer on the violin, and, by the elegant amuſements of painting and muſic, greatly alleviated the pain he conſtantly ſuffered from the wound he had received in his youth, which at laſt occaſioned his death, September 17, 1783, in the 44th year of his age.

## MARY BENWELL.

This lady lived long in Warwick-court, Warwick-lane, and ſupported a reſpectable character as a painter of portraits in oil colours, crayons, and miniature. She firſt exhibited in 1762, and continued to diſplay her works until 1783, after which her name no more appears in the catalogues of the exhibition.

She married a gentleman of the name of Code, who had a commiſſion in the army, and for whom ſhe purchaſed ſuperior rank. He was afterwards ſtationed at Gibraltar, where he died, but at what time is not known.

She was living at Paddington in 1800, to which place ſhe had long retired from her profeſſion.

## JAMES JEFFERIES.

Born at Maidſtone in Kent. His father was a painter in that town.

The ſon was ſent to London, and placed under the care of his townſman, Mr. Woollet, the engraver, but he ſtudied painting, and entered of the Royal Academy; and, in 1773, he obtained the gold medal given annually at that time by the Royal Academy, for the beſt hiſtorical picture; and, in the year 1775, was ſent to Rome upon the penſion of that eſtabliſhment. He ſtaid in Italy about four years, and, at his return, ſettled at London in Meard's-ſtreet, Soho; but being unguarded in his mode of living, caught cold, which hurried him into a deep decline, of which he died January 31, 1784.

There is a good print, which was engraved by Mr. Woollet, from a picture painted by Jefferies, repreſenting the Deſtruction of the Spaniſh Floating Batteries before Gibraltar, in 1782, which picture was exhibited at the Royal Academy in 1782 *.

It ſhould be obſerved, that the father was much employed at Maidſtone, being what is called a painter in general, therefore frequently engaged in decorating coaches. He alſo painted landſcapes and fruit pieces: Of the latter he produced ſome good ſpecimens, ſeveral of which were in the exhibitions of the Royal Academy.

The father died in 1805.

* This picture was in the European Muſeum in 1804.

## GEORGE BARRET, R. A.

Was born in or near Dublin. It is not known that he received any regular inftructions in painting. He began his attempts in the very humble line of colouring prints, in which he was employed by a perfon of the name of Silcock, in Nicholas-ftreet, Dublin.

From this feeble commencement he rofe to confiderable powers as a landfcape-painter, by ftudying from the fcenes of nature in the Dargles, and in the Park at Powerfcourt *. He is faid to have received patronage and encouragement from the noble poffeffor of the latter feat.

He came to England about the year 1763, and foon became famous by a picture he painted, for which he obtained the firft premium (fifty guineas) that was given for the beft landfcape-painting, by the Society for the Encouragement of Arts, &c. in the year 1764.

He was for feveral years much employed and celebrated, but not being very prudent in his economy, he became a bankrupt, at which time he found a friend and patron in Mr. Lock, who employed him to paint a room at his feat at Norbury Park, near Leatherhead, in Surrey, which work is by many confidered as the artift's mafter-piece.

He refided feveral years in Orchard-ftreet, Portman-fquare, but after his engagement with Mr. Lock, he removed to Weft-

* Both thefe places are in the neighbourhood of Dublin.

bourn Green, near Paddington, a ſituation more congenial to his health, than any town reſidence, as for ſome years he was afflicted with an aſthmatic complaint, which at times obſtructed his exertions.

At the inſtitution of the Royal Academy, he was choſen one of the founders, and, in the latter part of his life, enjoyed the place of Maſter Painter to Chelſea Hoſpital, an appointment which was given to him by his countryman Mr. E. Burke, while in adminiſtration; but he did not long enjoy the ſituation, as he died in March 1784, leaving a widow and family.

The landſcapes of Mr. Barret bore a high character during his life-time, but, ſince his death, their fame has ſomething diminiſhed: Their ſtyle is perfectly original, formed from nature, ſelected among the rocky ſcenes of his native iſland, and the north weſtern counties of England.

It muſt be confeſſed, that there is a want of harmony throughout his pictures, which, in general, exhibit in his trees the deep greens of midſummer, oppoſed to the orange tints of autumn, thereby producing an oppoſition in the colouring, which is by no means pleaſing even when exhibited in nature.

Mr. Barret made ſeveral drawings, chiefly in water colours. Some of them have conſiderable merit, and he ſometimes painted animals, which he executed in a bold and maſterly manner.

He alſo left ſome etchings of his performance, they are as follows:

A View in the Dargles, near Dublin, 11 in. ½ long by 8 in. ½.

1 Six

Six Views of Cottages near London; one of them is a View of Wilsden Church, but reversed, and not very correct, 8 in. long by 5 in. ¼.

A large Landscape with Cottages.

Of these productions, the first is the best, the others were too strongly bitten by the aqua fortis, and are not very masterly; they are all without name or date.

The plates of these etchings were bought by Mr. Paul Sandby; but no impressions have yet been published.

Besides these works, there is a print of a quarto size, which is marked as etched by himself, but it is difficult to distinguish his portion of the work, as it is evidently finished by some engraver. The subject is a view of Hawarden Castle, published by Boydell, 1778.

## NATHANIEL HONE, R. A.

A native of Dublin. His father was in the mercantile line in that city, and the son, having a natural inclination to painting, acquired the art by his own industry.

When he came to England is not known; but early in life he painted in several parts of the country, particularly at York, where he met with a lady of some property, whom he married. A short time after he settled in London, and resided for some years in St. James's-place, where he practised with reputation, both as a painter in oil, and in miniature, par-

ticularly enamel; and after the death of Mr. Zincke, he ranked among the principal artiſts of his day in that line.

His name ſtands in the firſt exhibition catalogue to the following ſubject, "A Portrait in oil of a Brickduſt Man," well known at that time in the ſtreets of London.

In the year 1775, Mr. Hone made an exhibition of ſeveral of his works, at a great room nearly oppoſite to Old Slaughter's Coffee-houſe, St. Martin's-lane. The collection contained between ſixty and ſeventy paintings; among them were two, which claimed particular notice. It ſeemed, that the firſt idea of this exhibition owed its origin to pique, and ſomething of envy in the artiſt towards Sir Joſhua Reynolds, and this opinion is ſuggeſted by the following anecdotes: In the exhibition of the Royal Academy 1770, there was a picture painted by Mr. Hone, entitled*, "Two Gentlemen in Maſquerade." They were repreſented as capuchin friars, regaling themſelves with punch. When this picture was ſent for admiſſion, one of the perſonages was repreſented as ſqueezing a lemon, while the other was ſtirring the liquor with the *crucifix*, at the end of his roſary: but the Council conſidered the latter circumſtance as too indecorous to allow the picture's being exhibited in that ſtate, and the artiſt was requeſted to alter the *crucifix*. This requeſt was complied with; but Mr. Hone was much offended, when, in truth, he ought rather to have been pleaſed with their having pointed out an impropriety, which

* The heads were the portraits of Captain Francis Groſe, F. S. A. well known for his writings on Antiquities, and Theophilus Foreſt, Eſq.

might

might not have ſtruck him upon the firſt idea of his picture. However, the deſired alteration was made, and a *ladle* introduced, which he painted with a ſubſtance eaſily waſhed away, and the picture was again diſplayed at his own exhibition, in its primitive ſtate.

The other picture, which was the leading feature of this exhibition, repreſented an old man, at half-length, the ſize of life, painted after the ſame model from which Sir Joſhua Reynolds had painted his Count Ugolino. This picture, which Mr. Hone called the *Conjurer*, was intended as a ſatire upon Sir Joſhua's method of compoſing his pictures *. Yet Mr. Hone's ridicule was not very apparent, for his figure repreſented little more than an old man with a wand in his hand, performing incantations, by which a number of prints and ſketches were made to float in the air, all of which were repreſentations of thoſe originals from which Sir Joſhua had taken the actions of the figures and groupes, which he had introduced into ſome of his principal portraits.

As this picture, which did not diſplay much vigour of mind, was evidently meant as an attack upon the Preſident, the Council of the Royal Academy thought it prudent to exclude it from their exhibition, which again greatly diſpleaſed Mr. Hone, and he, like many others, diſappointed in their private ſchemes, appealed to the public by an exhibition of his own.

* It muſt be allowed, that Sir Joſhua Reynolds made free with the ideas he collected from the prints, drawings, and ſketches of the old maſters of Italy, of which he had a moſt numerous collection.

Having

Having deſcribed the two principal pictures, it may entertain the reader to ſee ſome extracts from the catalogue which explained his exhibition, but which, in many parts, was written in ſo looſe and careleſs a ſtyle, that ſome of the paragraphs are ludicrous, and others obſcure; ſuch are the following, which are faithfully copied from the original:

N° 10. Diogenes looking for an Honeſt Man, in the exhibition at Spring-gardens, 1768.

16. The Tripoline Ambaſſador, at the Royal Academy, 1769.

17. Two Gentlemen in Maſquerade, at the Royal Academy, 1770.

29. A Lady at Church, at the Royal Academy, 1774.

Theſe croſs readings originated in Mr. Hone's inattention, in not deſcribing them as *pictures* or *portraits*, before exhibited at the different periods marked by the dates in the exhibitions of Spring-gardens, and the Royal Academy. As a painter in oil, Mr. Hone was by no means an inferior artiſt, yet, it muſt be confeſſed, that the colouring of his pictures was too red in the carnations, and the ſhadows not ſufficiently clear. His beſt portrait was painted from himſelf, and exhibited about 1782; it had much merit.

He had the honour of being one of thoſe artiſts who were firſt choſen members of the Royal Academy at its foundation. A few years before his death, he removed to Pall Mall, and afterwards to Rathbone-place, where he died, Auguſt 14, 1784. His pictures and painting utenſils were ſold by auction ſoon after his deceaſe, among which were the two pictures before mentioned, the Friars and the Conjurer, which laſt ſold for

ninety

ninety pounds, and was bought by some gentleman of Kent. There was also a small copy of the same subject, intended to serve for an engraving, but the print was not engraved. Mr. Hone's talents might be considered as by no means limited, for he painted several portraits in crayons, and also scraped some good mezzotintos, from his own pictures, particularly his own portrait, in a hair cap; and also a larger plate, from his picture of the monks before mentioned.

It should be observed, that this artist made a large and good collection of prints and drawings by old masters, all of which he distinguished by the mark of a human eye *. These were sold by auction, some years before his death, and one lot deserves particular notice, namely a large volume, elegantly bound, of studies of draperies, &c. by † Fra. Bartolomeo di St. Marco. This collection was brought to England by Mr. Kent ‡, who bought them abroad. It is a very valuable work of art, and is now in the possession of Mr. West.

## JAMES SHAW.

A native of Wolverhampton, and the pupil of Mr. Penny. He painted portraits, but did not acquire much celebrity in his profession. He lived for some time in Covent-garden; afterwards he removed to Charlotte-street, Rathbone-place, where he died about the year 1784.

* See marks in the Appendix.

† He was a Dominican, a native of Florence, and is said to be the first who contrived and employed the Layman for the disposing of draperies.

‡ See Walpole's Anecdotes, Vol. IV. page 235, octavo.

## TILLY KETTLE,

Was the ſon of a houſe-painter in the city. He ſtudied at the Duke of Richmond's Gallery, and in the Academy, St. Martin's-lane; and, after practiſing for ſome time as a portrait painter, he left London for the Eaſt Indies, where he ſtaid a few years, and acquired a fortune.

He returned to London about the year 1777, and ſoon after married the younger daughter of Mr. James Paine, ſenior, the architect. He continued the practice of portrait painting, but was not ſucceſsful in his employment. Thinking he might acquire more notice by an increaſe of ſhew, he built for himſelf a houſe in Old Bond-ſtreet, oppoſite Burlington-gardens, ſoon after which he became bankrupt, and quitted London for Dublin. He did not long reſide in the laſt place, before he reſolved to return to the Eaſt Indies, whither he endeavoured to travel over land, but died near Aleppo, in the ſpring of 1798, leaving a widow, with a ſon and daughter in England.

The laſt time he exhibited in London was in the year 1784. There are ſeveral mezzotinto prints, after pictures painted by him, viz. a whole-length of Miſs Eliot, the actreſs, in the character of Juno; the portrait of Admiral Kempenfelt, whole-length; and a large mezzotinto print of Mahomed Ali Cawn, Nabob of Arcot, with his five ſons, engraved from a picture which was exhibited by the Society of Artiſts, in 1771, of which he was then a member.

## ALLAN RAMSAY,

Son of Allan Ramſay, author of that pleaſing paſtoral drama, the Gentle Shepherd, which will be read with pleaſure, as long, at leaſt, as thoſe lines which, dictated by party-virulence, iſſued from the pen of the intemperate Churchill.

Mr. Ramſay was born in Edinburgh, a circumſtance ſo diſpleaſing to the Rev. Satiriſt, that he noticed the prudent painter by the following ſarcaſtic lines:

> " Thence came the Ramſays, men of worthy note,
> " Of which one painted, as the other wrote *."

Thus endeavouring to wound the mind of a reſpectable man, for the ſake of inſulting the people of a nation, who are, a leaſt, as liberal and ſenſible, as any of thoſe, who then formed the party, to whoſe ſervice the poet proſtituted his pen.

Mr. Ramſay, as an artiſt, was rather ſelf-taught, but went early in life to Italy, where he received ſome inſtructions from *Solimene*, and alſo from *Imperiale*, two artiſts of much celebrity in that country. After his return, he practiſed for ſome time in Edinburgh, but chiefly in London, and acquired a conſiderable degree of reputation in his profeſſion.

By the intereſt of Lord Bute, he was introduced to his preſent Majeſty, when Prince of Wales, whoſe portrait he had the honour to paint, both at whole length, and alſo in profile.

* Prophecy of Famine, 4th edit. 1769.

From theſe pictures, prints were engraved; the former by Mr. Ryland, and the latter by Mr. Woollett.

Beſide theſe there are ſeveral mezzotinto prints *, after pictures which he painted of ſome of the principal perſonages among his countrymen. Though he did not acquire the higheſt degree of rank in his profeſſion, yet he practiſed with conſiderable ſucceſs for many years, and, at the death of Mr. Shakelton, which was in March 1767, he was appointed principal painter to the Crown, a ſituation which he retained till his death, though he retired from practice about eight years after his appointment.

This gentleman viſited Rome at four different times; the third was in 1775, when he made the tour for his health and amuſement, and alſo to ſhew his daughter her native city.

He returned to England in good health and ſpirits, in 1777. His lady dying a few years after, he again ventured upon the ſame journey, in company with his ſon, and, at his return from this laſt tour, died a few days after his landing at Dover, in Auguſt 1784, about 75 years of age.

Although Mr. Ramſay, as a painter, did not acquire that vigour of execution, and brilliancy of colouring, which diſtinguiſhed the works of Sir Joſhua Reynolds, yet his portraits † poſſeſs

* There is a mezzotinto print, by Mac Ardel, after a whole-length portrait of Lady Mary Campbell, which was painted by Mr. Ramſay. The lady is repreſented as holding an arch-lute.

† Monſieur Rouquet, in his pamphlet, entitled, "The Preſent State of the "Arts in England," publiſhed 1755, mentions this gentleman in the following



reſpectable

poſſeſs a calm repreſentation of nature, that much exceeds the mannered affectation of ſquareneſs, which prevailed among his cotemporary artiſts; and, it may be juſtly allowed, that he was among the firſt of thoſe who contributed to improve the degenerated ſtyle of portrait painting. That he poſſeſſed a conſiderable degree of public notice, may be preſumed from the following obſervation of Mr. Walpole, who ſays, that "Reynolds and "Ramſay have wanted ſubjects, not genius;" but the truth is, that if the latter poſſeſſed equal genius with the former, he ſtill wanted that affection to his art, which, added to his natural taſte, were the conſtant ſtimuli to Sir Joſhua's exertions, and the cauſe of his great ſuperiority above his brother artiſts *.

Mr. Ramſay ſuffered himſelf to be diverted by literary purſuits, which he ſeemed to prefer to the cultivation of his art. Though he poſſeſſed the Latin, French, and Italian languages, yet, like Cato of old, he acquired the Greek in the advanced part of his life. He was a man of ſtrong underſtanding, and exerted his pen in ſome political publications, but which are unknown to the writer of theſe Anecdotes.

reſpectable manner: "Ramſay is an able painter, who, acknowledging no other "guide than nature, brought a rational taſte of reſemblance with him from Italy; "he ſhewed, even in his portraits, that juſt, ſteady ſpirit, which he ſo agreeably "diſplays in his converſation."

* In the office of the Secretary of the Royal Academy, there is an Academy figure, which was drawn by Mr. Ramſay, and is dated 1739. It is carefully executed, but the outline is rather in a feeble guſto.

A very good whole-length portrait of the celebrated Dr. Mead, which was painted by Mr. Ramſay, is now at the Foundling Hoſpital.

He was twice married. His laſt lady was a daughter of Sir David Lindſey. He left a ſon and daughter, the preſent General Ramſay, and the widow of Sir Archibald Campbell, who was born at Rome.

## HUGH DEAN.

A native of Ireland, who painted landſcape. He found a patron in the late Lord Palmerſton, by whoſe aſſiſtance he viſited Rome, where he ſtaid ſome years; and by a ſupple addreſs, and inſinuating manners, obtained the notice of ſeveral Engliſh gentlemen, who viſited that city. He left a wife and ſon in England, of whom he became totally negligent, but his patron, diſapproving this part of his conduct, ſent her and the youth to Italy, with a letter of ſevere reproof for his unprincipled behaviour, and ſhe arrived at Florence, where her ſpouſe then reſided, before he received the leaſt notice of her journey. This was in the year 1776.

The meeting of the parties was attended with circumſtances rather comic, for DEAN happening to be ſtanding at the door of the Locanda, where he dwelt, and, ſeeing a calaſh approach with a lady, immediately advanced to offer her his aſſiſtance; but what was his ſurprize and chagrin, when he found that lady to be his wife, for whom he entertained the moſt ſovereign contempt. He fled from the object of his diſguſt to Valembroſa, where he ſtaid ſome days to recover his ſpirits. On his return, he contrived to perſuade his lady to return to England, pro-

miſing

mifing her he would foon follow; but he had the kindnefs to retain the fon, whom he placed foon after with Admiral Mann, at that time ftationed in the Mediterranean.

Dean returned to London about the year 1779, and did not meet with the notice he expected. From the impropriety of his conduct, he loft the fupport of his patron and friend.

In the fpring of 1780, he made an exhibition of his paintings, together with a tranfparent reprefentation of Mount Vefuvius, in a large room in Great Hart-ftreet, Covent-garden. In addition to his own works, there were feveral drawings, the productions of an Italian, whom he had employed when in Italy. They confifted of views about Rome, together with ftudies from the noble trees and rocky fcenes in the mountains of Valembrofa. They were chiefly drawn in Italian black chalk upon white paper, and were executed in a manner truly mafterly. Whether this exhibition was profitable to Dean or not, is unknown to the author of thefe Anecdotes, but the drawings were foon after fold by auction; and, in a year or two following, the unfuccefsful painter became a methodift preacher, in which fituation, he had talents not ill adapted to allure the attention of a weak and illiterate congregation. However, he did not long furvive this change of profeffion, but died about the year 1784.

In the exhibition catalogues of 1766, 1767, and 1768, his name ftands as an exhibitor; in the firft, it is figned H. P. Dean, and the picture defcribed, in the laft, is a view in Hungary; he muft confequently have left London before that time.

## JOHN FOLDSONE.

A painter of portraits in oil, ſmall heads, of no great merit, but with ſufficient likeneſs to procure much employment at a ſmall price. His practice was to attend his ſitters at their dwellings. He commonly began in the morning, generally dined with them, if they lived at a diſtance, and finiſhed his work before evening. He died young, about the year 1784, leaving a wife and ſmall family. The eldeſt daughter ſtudied miniature painting and ſucceeded, but unfortunately beſtowed her hand in marriage on a man, who pretended both to family and fortune, without being poſſeſſed of either. Foldſone made ſome attempts in hiſtorical painting, but they were too feeble to claim the notice of poſterity.

## J. ALEFOUNDER,

Painted portraits, and reſided for ſome years in Bow-ſtreet, Covent-garden. He went to the Eaſt Indies, about the year 1785, but died there after a few years reſidence.

# JOHN BAPTIST CIPRIANI, R. A.

Defcended from an ancient family in Florence, where he was born. He received his firft inftruction from an Englifh artift of the name of Heckford *, who had fettled in that city, and afterwards went under the tuition of Gabiani, a painter of celebrity at that time in Italy.

In Auguft 1755, he came to England, with Mr. Wilton and Sir William Chambers, on their return from the Continent, and was patronized in this country by the late Earl of Tilney, but that nobleman's intereft was not very advantageous to him.

In the fpring of 1758, the Duke of Richmond opened the Gallery at his houfe, in Privy Garden, and Mr. Cipriani, together with Mr. Wilton, were appointed to vifit the ftudents. The former gave inftructions to thofe who purfued painting, the latter, to thofe who ftudied fculpture; but this fchool of art was not of long duration.

Soon after the acceffion of his prefent Majefty to the throne, it was determined to conftruct a new ftate-coach, and Mr. Cipriani was appointed to paint the pannels, which he executed with great tafte †.

At the foundation of the Royal Academy, he was chofen one of the founders: He was alfo employed to make the defign for

* He was the brother of Mr. Heckford, an eminent dancing mafter, who built the mufic rooms, which have been long diftinguifhed by his name in Brewer-ftreet, Golden-fquare.

† This magnificent carriage was employed for the firft time, Nov. 15, 1762.

the diploma, which is given to the Academicians and Aſſociates at their admiſſion into that Society. This work he executed with great taſte and elegance. For this he received a ſilver cup, upon which was engraved the following inſcription:

"This cup is preſented to J. B. Cipriani, R. A. by the Pre-
"ſident and Council of the Royal Academy of Arts in
"London, as an acknowledgment for the aſſiſtance the
"Academy has received from his great abilities in his
"profeſſion *."

After the death of Mr. Cipriani, the original drawing of the diploma was preſented, by his eldeſt ſon, to the late Marquis of Lanſdown. At the ſale of the Marquis's collection of pictures, drawings, &c. this excellent ſpecimen of art was ſold, in the ſpring of 1806, and bought by Mr. G. Baker for thirty-one guineas.

Among other avocations, he was employed to clean and repair the pictures of Rubens, in the ceiling of Whitehall chapel, which work he completed with great ſucceſs, in 1778. He had before repaired the paintings of Vario at Windſor, in which he was aſſiſted by Mr. Richards.

About the year 1761, he married a young lady, with whom he afterwards received a genteel fortune, and by her he had two ſons and a daughter: The latter died young. The eldeſt ſon poſſeſſes an appointment in the Treaſury. The youngeſt began the ſtudy of painting, and executed the drawing from

* This elegant memorial was ſtolen from the houſe of Mr. Cipriani's ſon, on the night of the 25th of Feb. 1795.

Mr.

Mr. Copley's picture of the Death of Lord Chatham, from which Mr. Bartolozzi engraved the print: This drawing, made in water-colours, was a moſt excellent though a laborious production *.

Mr. Cipriani, in the latter part of his life, reſided in the neighbourhood of Hammerſmith, where he died Dec. 14, 1785, and was interred in the burying-ground of Chelſea, in the King's Road: Over the grave is the following inſcription,

Eximio Viro, Artifici, et Amico,
JOHANNI BAPTISTÆ CIPRIANI, Florentino,
Hîc humi defoſſo, honoris, luctus, et benevolentiæ,
Uno deſcripto lapide, triplex edidit monumentum
FRANCISCUS BARTOLOZZI, ſuperſtes.
Obiit die decimâ quartâ Decembris,
Anno Domini 1785, Ætatis 58.

Mr. Cipriani's abilities, as an artiſt, were very high, particularly as a deſigner. In the knowledge of the human figure he was pre-eminent, and his example was of great uſe in correcting the taſte of the ſtudents at that time in the Academy. Yet it muſt be allowed, that his colouring was not equal to his power of deſign. As a painter, his merits may be juſtly appreciated, by an inſpection of the four pictures, which are by his hand, in the cove of the ceiling in the library of the Royal Academy.

There is a ceiling, in the antique ſtyle, at the Queen's-houſe, St. James's-park, the compartments of which he painted.

* For this he received only one hundred guineas.

He also made many very beautiful defigns, moft of which were engraved by Bartolozzi, particularly thofe for that elegant edition of Ariofto, publifhed by Molini.

As a man, he was very elegant in his manners, with moft liberal fentiments, ever ready to affift thofe who folicited his inftructions. Yet he had but few fcholars *: The moft promifing, as a painter, was his youngeft fon, already mentioned, who, not meeting with the employment he wifhed, forfook the art, and became an officer in the Huntingdon militia.

## J. H. BENWELL.

The fon of a perfon who acted as under-fteward to the Duke of Marlborough. He was placed under the tuition of Mr. Saunders, a portrait painter, who refided for fome years in Great Ruffel-ftreet, Bloomfbury, but afterwards fettled at Bath as a drawing mafter.

Mr. Benwell executed a few fmall pictures, in a way almoft peculiar to himfelf: They were exceedingly beautiful, and painted with a combination of crayons and water colours, and from the few fpecimens which he produced, it is to be lamented, that he did not live long enough to difplay his powers in greater works.

He died of a deep confumption, at the early age of one-and-twenty, in the year 1785, being the laft of feveral children of

* Mr. Richard Earlom was alfo for fome time under the tuition of Mr. Cipriani.

his

his parents, who prematurely ſunk into the grave, under the ſame lingering diſeaſe.

Among the few productions which he left. are the following:

The Children in the Wood, from which there is an excellent print, engraved by Sharp, and publiſhed by Mr. Byrn.

Venus and Cupid, in the poſſeſſion of Mr. Weſt.

There are alſo engraved heads after deſigns of this artiſt; one, the St. Giles's, the other, the St. James's Beauty. All theſe works are oval, the largeſt of which is not more than ten or twelve inches in the tranſverſe diameter.

## THOMAS REDMOND,

Son of a clergyman at Brecknock, in Wales, was apprenticed to a houſe-painter at Briſtol, but improved himſelf as an artiſt in London, and ſtudied a ſhort time at the Academy in St. Martin's-lane.

He lived chiefly at Bath, where he practiſed as a miniature painter with pretty good ſucceſs. He died there the latter part of the year 1785, about forty years of age, a widower, leaving three ſons, who were taken under the care of Mr. Coward, the mayor of that city in 1782, and related to the orphans.

## SAMUEL WALE, R. A.

Born in London, and brought up as an engraver of plate. He afterwards ſtudied deſign, in the Academy of St. Martin's-lane.

He alſo practiſed painting, in which he imitated the manner of Mr. Hayman, and executed ſeveral decorative pieces for ceilings: But his chief employment was among the bookſellers, for whom he made many deſigns, the principal part of which were engraved with great ſpirit by Mr. Grignon.

He underſtood architecture and perſpective, and greatly aſſiſted Mr. Gynn in the decorations of his architectural drawings, particularly in the ſection of St. Paul's, and was of ſervice to him in the literary part of his publications.

At the eſtabliſhment of the Royal Academy, Mr. Wale was choſen one of the founders, and appointed the firſt profeſſor of perſpective in that inſtitution. Upon the death of Mr. R. Wilſon, he was alſo made librarian, both which places he held till his death, which was on the 6th of February 1786.

For many years before his death, he was ſo infirm as not to be able to read his lectures in the Academy, and was therefore permitted to give private inſtructions to the ſtudents at his own houſe.

He poſſeſſed a good deal of ſcience in the acceſſary parts of his art. His beſt works are the ſmall drawings, which he executed for prints, moſt of which were drawn in Indian ink: Some of the larger were tinted with colours, but the latter are not equal to thoſe of the octavo ſize, which are by much the

beſt. It may be ſaid, that he was not one of the firſt artiſts of the age in which he lived; yet it ſhould be remembered to his honour, that he was a man of excellent character and benevolent mind, ever ready to aſſiſt thoſe who ſought his aid or inſtructions.

To the future antiquary, the following anecdote may be entertaining, eſpecially as it marks the change of faſhion and cuſtom, which took place in the general appearance of the town, not long after the acceſſion of his preſent Majeſty.

Mr. Wale painted ſome ſigns; the principal one was a whole-length of Shakeſpear, about five feet high, which was executed for, and diſplayed before the door of a public-houſe, the north-weſt corner of Little Ruſſel-ſtreet, in Drury-lane. It was encloſed in a moſt ſumptuous carved gilt frame, and ſuſpended by rich iron work; but this ſplendid object of attraction did not hang long before it was taken down, in conſequence of the act of parliament which paſſed for paving, and alſo for removing the ſigns and other obſtructions in the ſtreets of London. Such was the total change of faſhion, and the conſequent diſuſe of ſigns, that the above repreſentation of our great dramatic poet was ſold for a trifle, to Maſon the broker, in Lower Groſvenor-ſtreet, where it ſtood at his door for ſeveral years, until it was totally deſtroyed by the weather and other accidents.

Before this change took place, the univerſal uſe of ſigns furniſhed no little employment for the inferior rank of painters, and ſometimes even for the ſuperior profeſſors. Mr. Catton painted ſeveral very good ones: But, among the moſt celebrated practitioners

prectitioners in this branch, was a perfon of the name of LAMB, who poffeffed a confiderable degree of ability: His pencil was bold and mafterly, well adapted to the fubjects on which it was generally employed. At that time there was a market for figns, ready prepared, in Harp-alley, Shoe-lane.

## SPIRIDONA ROMA.

A native of Italy, who practifed fome time in London as a painter, but his chief abilities and employment confifted in cleaning pictures. Yet by fome intereft, he obtained a commiffion to painta ceifing at the Eaft India-houfe, a work too feeble to confer any credit either on the artift or his employers.

He died fuddenly in the ftreet, fome time in the fummer of 1786.

## JOHN CLEVELY,

Was brought up in fome department in the dock-yard, at Deptford; but by his own exertions, he acquired confiderable fkill and reputation in defigning fhips, and marine views.

When the late Lord Mulgrave went upon a voyage of difcovery in the North Seas, Mr. Clevely attended as draughtfman: He alfo accompanied Sir Jofeph Banks in his tour to Iceland.

He fometimes painted in oil, but his chief productions were in water colours.

He died in London, June 25, 1786, about forty years of age.

## ALEXANDER COZENS.

By birth a Ruffian, was a landfcape painter, but chiefly practifed as a drawing-mafter. He taught in a way that was new and peculiar, and which appears to have been adopted from the hint given by Leonardo da Vinci, who recommends felecting the ideas of landfcape from the ftains of an old plaifter wall, and his method of compofing his drawings, may be confidered as an improvement upon the advice of da Vinci.

This procefs was, to dafh out, upon feveral pieces of paper, a number of accidental large blots and loofe flourifhes, from which he felected forms, and fometimes produced very grand ideas, but they were in general too indefinite in their execution, and unpleafing in their colour; for being wrought in dark brown or bifter, they appeared fombre and heavy in the extreme, fimilar in their effect to the appearance of nature, when viewed through a dark-coloured lens. He publifhed a fmall tract upon this method of compofing landfcapes, in which he has demonftrated his procefs.

He alfo publifhed fome other works, the moft confiderable of which was, a folio, entitled, "The Principles of Beauty, "relative to the Human Mind." This work is illuftrated by large outlines of profiles, which, by applying the reprefentations of different head-dreffes, printed upon tranfparent paper, can be varied, and thereby made to fhow different effects upon the fame original outline of features. This work is dated 1778.

He

He was also author of the following: "The various Species "of Composition in Nature, 16 Subjects, in four Plates: to "this is subjoined, some Observations and Instructions."

"The Shape, Skeleton, and Foliage of thirty-two Species of "Trees. For the Use of Painting and Drawing, 1771." This last work is not very creditable to the artist. It was re-published 1786.

As a drawing-master, he had very considerable reputation and employment. He attended for some years at Eton School, and among other pupils of high rank, had the honour of giving some lessons to his Royal Highness the Prince of Wales.

He died at his house in Leicester-street, Leicester-square, in April 1786.

He married a sister of Mr. Robert Edge Pine, by whom he left a son.

## JOHN COZENS*,

Followed the same profession, and, in some degree, the manner practised by his father, but with much greater brilliancy and elegance: He produced some drawings of great merit, executed by a process that may be considered as tinted *chiaro oscuro*, exhibiting very pleasing effects, and which has served as a foundation to the manner since adopted by Mr. Turner and

* This gentleman sometimes signed his name Co[illegible].

the

the late Mr. Girtin, both of whom copied many of his drawings *.

Both the father and the ſon viſited Italy. The latter was there twice.

In the year 1794, he became ſo deranged in his underſtanding, that he was placed under the care of Dr. Monro, whoſe liberal and diſintereſted conduct, deſerves the higheſt praiſe; for although he received little or no gratuity, he treated his patient with great care and tenderneſs to the day of his death, which was ſome time in 1799.

Mr. John Cozens left two etchings, but they are extremely ſlight, and not very creditable to the artiſt; one is a looſe repreſentation of the caſtle of St. Angelo at Rome; the other an Idea of a Lake.

## MASON CHAMBERLAIN, R. A,

Was employed in the early part of his life, as a clerk in a merchant's counting-houſe, but afterwards became the ſcholar of Francis Hayman.

He reſided chiefly in the vicinity of Spitalfields, where he painted portraits with tolerable ſucceſs, ſome of which poſſeſs

* Mr. Beckford had a great number of drawings by this artiſt, many of which he parted with. They were ſold by auction by Chriſtie, of Pall-mall, the ſecond week in April, 1805, ninety-four in number, which brought £.510, 4s. one, in particular, ſold for twenty guineas. They were chiefly views in the neighbourhood of Rome, and ſome taken from other parts of Italy.

great force and refemblance, as thofe of* Dr. Chandler, and of Mr. Caton, the artift, both of which were exhibited.

In the latter part of his life, he removed to Bartlett's-buildings, Holborn, where he did not find that this change of fituation increafed either his fame or practice.

When the Royal Academy was founded, he was chofen one of the members. He died in January 1787.

There is a half-length portrait of Dr. William Hunter by Chamberlain, in the Council-room of the Royal Academy. This portrait is very like, but there is a great monotony in the tone of colouring throughout the picture, which renders it not very pleafant.

Though he was not qualified to rank as an hiftorical painter, yet he was fufficiently fuccefsful to obtain the fecond premium, given by the Society of Arts, &c. in the fame year that Mr. Mortimer obtained the firft, which was in 1764.

## ARTHUR DEVIS.

A native of Prefton, in Lancafhire, and the pupil of Peter Tilemans. He painted in a variety of ways, fometimes portraits in large, but moftly in fmall whole-lengths and converfation pieces. He was an exhibitor at the Society's Rooms in the Strand, in 1761, but never joined either the Chartered Society or the Royal Academy. He lived long in Great

* From this picture there is a very good mezzotinto print, which was publifhed by Boydell. The original is in the poffeffion of the Royal Society.

6 Queen-

Queen-ſtreet, Lincoln's-inn-fields, where he ſupported the character of a reſpectable artiſt.

A few years before his death, he was employed to clean and repair the Hall of Greenwich Hoſpital, for which he received a thouſand pounds. There is a print from a picture that he painted, which is a ſmall whole-length portrait of Miſs Conyers, of Copthall, Eſſex, who is repreſented ſitting at the mouth of a cave, and playing on a guitar. The print is engraved by Mr. Chambers.

He died July the 24, 1787, about 79 years of age.

Among other children, he left two ſons and a daughter; the former is a portrait painter, who was for ſome time in the Eaſt Indies, and is ſtill living in London. The latter, Miſs Ellen Devis, is the miſtreſs of a highly reſpectable ſeminary for young ladies of faſhion, and has publiſhed a ſhort grammar of the Engliſh language, for the uſe of the younger part of her own ſex, which has been much approved.

## ANTONY DEVIS.

Brother to the former. He was for ſome years in conſiderable reputation as a landſcape painter and drawing-maſter. He lived in Lamb's Conduit-ſtreet, near the Foundling Hoſpital, but has long retired to Alberry, near Guilford, where he is ſtill living.

## JOHN ASTLEY.

This artist, from the peculiarity of his good fortune, rather than by his exertions as an artist, has obtained a memorial in the * Biographical History, which appears to have been written by one who was well acquainted with him.

He was born at Wemm, in Shropshire, and received his early education in the country. His father was in the medical line. When of age to assume a profession, he was sent to London, and placed as a pupil under the care of Mr. Hudson. It is not known how long he staid with his master, but when he left him, he visited Rome, and was there about the same time with Sir Joshua Reynolds.

After his return to England, he resided for some months at a friend's house in London, and thence went to Dublin, where he practised as a painter for about three years, and in that time acquired three thousand pounds by his pencil.

His next adventure may be narrated in the words of the writer to whom we have alluded: "As he was painting his way "back to London, in his own post-chaise, with an outrider, he "loitered with a little pardonable vanity, in his native neigh-"bourhood, and visiting Nutsford assembly, with another gentle-"man. Lady Daniel, a widow then present, was at once so won "by his appearance, that she contrived to sit to him for her por-"trait, and then made him the offer of her hand," a boon which he did not think it prudent to refuse.

* By Michael Adams, published by Hogg, in Pater-noster-row. No date.

The

The lady, by marriage articles, reſerved her fortune to herſelf, but Aſtley's behaviour was ſo ſatisfactory to her, that ſhe ſoon gave him a portion of her property, and dying ſhortly after, ſettled the whole of the Duckenfield eſtate (eſtimated at five thouſand per annum) upon him, after the death of her daughter by Sir William Daniel.

Aſtley, after the death of his lady, who was his ſenior, lived not in the moſt economical manner, and, in a few years, he found his fortune diminiſhed, when, unexpectedly, the daughter of Lady Daniel died while he was in treaty for a *poſt obit* of " the whole in ſucceſſion to her life."

"The news of this event reached Aſtley at midnight, and he " hurried inſtantly into Cheſhire, and going through all forms " took poſſeſſion of the eſtate, and returned to town before his " wife's relations knew what happened, or could take the mea- " ſures they propoſed to counteract his claim."

After this increaſe of fortune, he bought the houſe in Pall-mall, of which Mr. Pennant, in his account of London, ſpeaks in the following manner:

" In Pall-mall, the Duke of Schomberg had his houſe; it " was in my time poſſeſſed by Aſtley, the painter, who divided " it into three, and moſt whimſically fitted up the centre for " his own uſe."

He continued a widower for ſeveral years, until far advanced in life, when he married a third wife, a young lady, by whom he left two daughters and a ſon.

In the decline of his life, he appeared to be diſturbed by reflections upon the diſſipated conduct of his early days, and,

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when near his end, was not without apprehenſions of being reduced to indigence and want. He died at his houſe, Duckenfield Lodge, Cheſhire, November 14, 1787, and was buried at the church of that village.

This gentleman's talents, as an artiſt, were by no means of an inferior claſs, as the author can aſſert from his own knowledge, having ſeen a half-length portrait of a Mr. Payne, painted by Aſtley, about the year 1756, to which very few of his cotemporary artiſts could then have produced an equal; but he was not one of thoſe who delighted in the art. Unlike Gainſborough and Sir Joſhua, he eſtimated his profeſſion only by his gains, and having obtained a fortune, treated all future ſtudy with contemptuous neglect: However, he gave ſome proofs of good taſte in architectural arrangement, both at his houſe in Pall-mall, in a villa on the terrace at Barnes, in Surrey, and alſo at his ſeat, Duckenfield Lodge, all of which have been mentioned with much applauſe, as being excellent ſpecimens of elegant domeſtic architecture.

It is not the intention of the author to enter into a more minute inveſtigation of the character of this favourite of fortune: He will therefore refer thoſe who ſeek for more, to the examination of the work to which he has alluded; the writer of which concludes by obſerving, that Aſtley "owed his for-"tune to his form; his follies to his fortune."

He had a brother, a ſurgeon of eminence, who reſided at Putney, and who was unfortunately run over by a waggon, and killed upon Putney Common: His fortune, which was not inconſiderable, devolved on his brother John.

## FRANCIS ZUCCARELLI, R.A.

A native of Florence. In the early part of life, he ſtudied as an hiſtorical painter, but afterwards confined his practice to the painting of landſcape, with ſmall figures, in which he acquired a very beautiful manner, both of compoſing and executing his pictures.

It has been remarked, that among the figures which he introduced in his landſcapes, he frequently repreſented one with a *gourd bottle* at his waiſt, as is often ſeen in Italy. This is ſaid to have been done intentionally, as a ſort of pun on his own name, *zucco* being the Italian word for a gourd.

At what time he came into England is not exactly known *, but the following anecdote may ſerve to aſcertain, that it was not till after the peace of Aix-la-Chapelle; for, as he was travelling on the Continent, upon the territories of one of the belligerent ſtates, he was detained as a ſuſpicious perſon, but obtained his releaſe with honour, by the following candid and ingenuous appeal to thoſe who detained him.

After declaring his profeſſion and name, both of which he conſidered as ſufficiently known, he offered to prove the truth of his aſſertion, by painting a picture, provided the neceſſary materials were allowed him: His propoſal was granted, and his veracity was confirmed, by the production of his pencil, and he was conſequently releaſed.

* Since writing the above, the author has been informed, that he came to England in October 1752.

In

In England, he met with much encouragement, and ſeveral of his pictures were engraved by Vivares. By the advice of ſome of his friends, he executed a collection of drawings, which he diſpoſed of by auction: They were well received, and produced a handſome ſum.

About the year 1773, he returned to Florence, where he chiefly reſided, and where he was ſettled in 1775. Being far advanced in life, he relinquiſhed the pencil, and lived upon the fortune he had acquired; but a few years after, he was diſappointed in his future property, by the * Emperor's diſſolution of a monaſtery, on the ſecurity of which he had advanced money. This circumſtance obliged him to reſume his pencil, and he obtained much employ from the Engliſh gentlemen who viſited Italy.

He died at Florence, at what time is not exactly known, but the event was confirmed to the Royal Academy, in 1788. It is ſaid that he was born in 1710.

At the foundation of the Royal Academy, he was choſen among thoſe who were conſidered as founders of that inſtitution.

The pictures of this artiſt have infinite merit, particularly thoſe which he painted in the early part of his life, when reſident at Venice. The productions of his latter days in England, are certainly inferior to the former, being leſs harmonious in the colouring, and too theatrical in the compoſition, to admit of being compared with his more early performances,

* This was the Emperor Joſeph the Second, who aſcended the imperial throne, in 1765.

many

many of which are moſt excellent. He made ſeveral etchings, particularly of figures, from the originals of Andrea de'l Sarto. They are marked with his name, Zuccarelli delin. et fecit.

About the year 1759, he painted a ſet of deſigns for tapeſtries, which were executed in the manufactory of * Paul Saunders, the upholſterer, who, at that time, poſſeſſed a patent as Tapeſtry Weaver to his Majeſty. They were wrought for the late Earl of Egremont, to decorate ſome part of t which he built in Piccadilly.

## THOMAS GAINSBOROUGH, R. A.

The high degree of fame, which this gentleman acquired, by his ſuperior powers in art, induced ſome of his ſurviving acquaintance to record anecdotes of their deceaſed friend, whoſe laſting fame, they well knew, would reſcue their own names from oblivion.

Among this claſs of writers, may be noticed P. Thickneſs, Eſq. who, ſoon after the death of the artiſt, publiſhed a ſmall octavo pamphlet, entitled, " A Sketch of the Life and Paintings " of Mr. Gainſborough †;" from which whimſical work, as alſo from ſome which have been publiſhed by other perſons, ſeveral of the following anecdotes are ſelected, the truth of which have been confirmed by unqueſtionable authority.

* Yeoman Arras Worker and Arras Taylor.

† Printed for the author, and ſold by Fores, Piccadilly, 1788.

This excellent artist was born in 1727, at Sudbury, in Suffolk. His father was a clothier in that town, and Thomas was the youngest of three sons. At a proper age he was sent to London, and placed under the tuition of Mr. Hayman*, with whom he, however, staid but a short time. After quitting his master, he for some time resided in Hatton-garden, and practised painting of portraits of a small size, and also pursued his favourite subject, landscape.

After residing a short time in London, he married a young lady, who possessed an annuity of two hundred pounds, and then retired to Ipswich in Suffolk, where he became acquainted with Mr. Thicknefs, at that time deputy-governor of Landguard Fort, who boasts, in his pamphlet, of having been one of his first patrons.

From Ipswich, Gainsborough removed to Bath, where he settled about the year 1758, and began his career as a portrait painter, at the low price of five guineas, for a three-quarter canvas; however, his great facility in producing a likeness, increased his employment and fame, and he soon raised his price from five to eight guineas.

At Bath he resided for several years, chiefly in the Circus, occasionally sending his works to the Exhibition in London, which he did, for the first time, in 1761.

* Mr. Gainsborough received his first instructions in the rudiments of art from Mr. Gravelot, a circumstance not generally known, but which was lately confirmed to the author by that excellent artist, Mr. C. Grignon, the engraver, who was intimately acquainted with the painter in his youth.

In

In 1774, he quitted Bath and settled in London, in a part of that large house, in Pall-mall, which was originally built by the Duke de Schomberg.

In this respectable situation, possessed of fame, and in the acquisition of fortune, he was disturbed by a complaint in his neck, which was not much noticed upon the first attack, nor was it apprehended to be more than a swelling in the glands of the throat, which it was expected would subside in a short time; but it was soon discovered to be a cancer, which baffled the skill of the first medical professors. Finding the danger of his situation, he settled his affairs, and composed himself to meet the fatal moment, and calmly expired on the 2d of August 1788, in the sixty-first year of his age, and was buried, according to his own request, near the remains of his former friend, Mr. Kirby, in Kew Church-yard. His funeral was attended by the following respectable Gentlemen, Sir J. Reynolds, Sir William Chambers, Mr. P. Sandby, Mr. West, Mr. Bartolozzi, and Mr. Samuel Coates, who attended as pall-bearers; his nephew, Mr. Gainsborough Dupont, being chief mourner. He left two daughters, the elder of whom married Mr. Fischer, the musician.

To form a just estimate of Mr. Gainsborough's character as a man, is by no means easy, for he was capricious in his manners, and rather fickle and unsteady in his social connections. This was sufficiently evinced by his general conduct towards the members of the Royal Academy, and by his whimsical behaviour to Sir Joshua Reynolds.

When the Royal Academy was founded, he was chosen among the first members, but, being then resident at Bath, he was too far

diſtant to be employed in the buſineſs of the inſtitution: When he came to London, his conduct was not very reſpectful towards the members of that body, for he never attended to their invitations, whether official or convivial.

In the year 1784, he ſent to the Royal Academy, among other pictures for exhibition, a whole-length portrait, which he ordered to be placed almoſt as low as the floor; but as this would have been a violation of the bye-laws of the Academy, the Gentlemen of the Council ventured to remonſtrate with him upon the impropriety of ſuch a diſpoſition. Gainſborough was not one of thoſe men who ſubmitted to be thwarted in his humour, and he returned for anſwer, that if they did not chuſe to hang the picture as he wiſhed, they might ſend it back. This they did immediately. He ſoon after made an exhibition of his works at his own houſe, which did not, however, afford the expected gratification. After this circumſtance, he never again exhibited.

Among his amuſements, muſic was almoſt as much his favourite as painting, This paſſion led him to cultivate the intimacy of all the great muſical profeſſors of his time, and they, by their abilities, obtained an aſcendancy over him, greater than was perhaps conſiſtent with ſtrict prudence. Of his powers in the ſcience, no better deſcription can be given, than what has been already written by that able muſician, Mr. Jackſon * of Exeter, who, in one of his publications, has furniſhed ſome plea-

* Mr. Jackſon had alſo a good taſte for painting; and, in 1772, exhibited, at the Royal Academy, a landſcape of his own deſign.

fant anecdotes of his friend, from which the following extract is selected:

" Gainsborough's profession was painting, music was his " amusement. Yet there were times when music seemed to be " his employment, and painting his diversion. As his skill in " music has been celebrated, I will, before I speak of him as a " painter, mention what degree of merit he possessed as a " musician.

" When I first knew him he lived at Bath, where Giardini " had been exhibiting his then unrivalled powers on the violin; " his excellent performance made Gainsborough enamoured of " that instrument, and conceiving, like the servant maid in the " Spectator, that the music lay in the fiddle, he was frantic " until he possessed the *very instrument* which had given him " so much pleasure, but seemed surprised, that the music of it " remained behind with Giardini.

" He had scarcely recovered this shock, (for it was a great " one to him) when he heard Abel on the viol-di-gamba; " the violin was hung on the willows. Abel's viol-di-gamba " was purchased, and the house resounded with melodious " thirds and fifths, from morn till dewy eve. Fortunately " my friend's passion had now a fresh object, Fischer's haut- " boy!"

" The next time I saw Gainsborough, it was in the character " of King David; he had heard a performer on the harp at " Bath; the performer was soon left harpless.

" In this manner he frittered away his musical talents, and " though possessed of ear, taste, and genius, he never had appli-

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"cation enough to learn his notes; he ſcorned to take the firſt "ſtep, the ſecond was, of courſe, out of his reach, and the "ſummit became unattainable.

"His converſation was ſprightly, but licentious; his fa- "vourite ſubjects were muſic and painting, which he treated "in a manner peculiarly his own; the common topics, or any "of a ſuperior caſt, he thoroughly hated, and always inter- "rupted by ſome ſtroke of wit or humour."

However frivolous or childiſh his conduct might be in his muſical purſuits, yet he was ſteady and manly in the proſe- cution of excellence in his own art, though not without ſome degree of that caprice, peculiar to his character.

As an artiſt, his talents were unqueſtionably of the firſt claſs, whether he be conſidered as a painter of portraits, of landſcapes, or of fancy pieces. In landſcapes, his powers were great and ver- ſatile, inſomuch that no perſon, who is not well acquainted with his different works, could ſuppoſe, that the pictures of his youth are the productions of the ſame man who painted thoſe of his latter days. This difference, however, is not occaſioned by the inferiority of the former, when compared with the latter, but by a diſtinct manner of execution, and, above all, by a variation in their ſtyle or choice of ſubject.

In his early landſcapes, every part is copied from the detail of nature, with ſimple effect and artleſs deſcription, ſomething in the ſtyle of Ryſdale. In his latter works, bold effect, great breadth of form, with little variety of parts, united by a judi- cious management of light and ſhade, combine to produce a certain degree of ſolemnity. This ſolemnity, though ſtriking, is not

not eafily accounted for, when the fimplicity of the materials is confidered, which feldom reprefent more than a ftony bank, with a few trees, a pond, and fome diftant hills, refembling thofe fcenes which are found in the vicinity of Bath *.

In his fancy pictures he much excelled his portraits, particularly in the execution of the heads of the figures; yet, in all there appears a fingular procefs, from an indeterminate manner of *hatching* and fcumbling the features, which leaves the face with an unfinifhed appearance: Indeed all his portraits, it muft be allowed, convey the idea, that the artift, who painted them, was fearful of lofing the likenefs which he had obtained, and therefore did not finifh the head.

This defective procefs is moft whimfically accounted for, and even commended by an anonymous writer in the Gentleman's Magazine †, from which the following extract is taken.

" He gives the feature and the fhadow, fo that it is fome-
" times not eafy to fay which is which; for the fcumbling
" about the feature fometimes looks like feature itfelf, fo that
" he fhews the face in more points of view than one, and, by
" that means, it ftrikes every one that has feen the original,
" that it is a refemblance; and while the portrait, with a rigid

* Mr. Gainfborough was in the habit of making what might be called models for landfcapes, which he effected by laying together ftones, bits of looking glafs, fmall boughs of trees, and other fuitable objects, which he contrived to arrange, fo as to furnifh him with ideas and fubjects for his rural pictures. Upon this practice, Sir Jofhua very juftly obferves, that fuch " me-
" thods may be nothing more than mifchievous trifling, or they may be aids,
" according to the general talent of him who ufes it."

† For Auguft 1788, in the Obituary Lift.

" outline,

" outline, exhibits the countenance only in one difpofition of " mind, his gives it in many."

In oppofition to the foregoing injudicious attempt to praife that which is rather reprovable, we may offer the mafterly comments of * Sir Jofhua Reynolds, who, in one of his difcourfes, has very happily palliated the objections that have been made againft the peculiarity of Gainfborough's manner or procefs of painting, in the following terms †:

" It is certain, that all thofe odd fcratches and marks which, " on a clofe examination, are fo obfervable in Gainfborough's " pictures, and which, even to experienced painters, appear " rather the effect of accident than defign; this chaos, this " uncouth and fhapelefs appearance, by a kind of magic, at a " certain diftance, affumes form, and all the parts feem to " drop into their proper places; fo that we can hardly re- " fufe acknowledging the full effect of diligence under the " appearance of chance and hafty negligence. That Gainf- " borough himfelf confidered this peculiarity in his manner, " and the power it poffeffes in exciting furprife, as a beauty " in his works, may be inferred from the eager defire, which " we know he always expreffed, that his pictures at the Exhi- " bition fhould be feen near, as well as at a diftance."

* In the December, which fucceeded the death of Mr. Gainfborough, Sir Jofhua Reynolds, on prefenting the gold medals to the fuccefsful ftudents of the Royal Academy, delivered alfo a difcourfe, in which he introduced a very excellent critique upon the abilities and production of Mr. Gainfborough.

† See Difcourfe the 14th, page 307, &c. in Mr. Malone's quarto edition of the Works and Life of Sir Jofhua Reynolds, publifhed by Cadell and Davies, 1797.

Sir

Sir Joſhua again, in a ſucceeding page, may be ſaid to ſum up this maſterly criticiſm in the following paragraph:

"It is preſuppoſed, that in this indetermined manner, there "is the general effect, enough to remind the ſpectator of the "original; the imagination ſupplies the reſt, and perhaps "more ſatisfactorily to himſelf, if not more exactly than the "artiſt, with all his care, could poſſibly have done; at the ſame "time, it muſt be acknowledged, there is one evil attending "this mode, that if the portrait were ſeen, previous to any "knowledge of the original, different perſons would form dif- "ferent ideas, and all would be diſappointed at not finding "the original correſpond with their own conceptions, under the "great latitude which indiſtinctneſs gives to the imagination "to aſſume almoſt what character or form it pleaſes."

To this judicious criticiſm, it would be vain to attempt any addition, we ſhall therefore only obſerve, that, while it diſplays Sir Joſhua's accurate judgment in art, it alſo demonſtrates his conſcious ſuperiority as an artiſt, and his power of diſcriminating the peculiarities which marked the productions of his cotemporaries.

It has already been obſerved, that Gainſborough was capricious in his behaviour, a circumſtance in his character, which was well known to all his friends and acquaintance, and which is ſtrongly indicated by the following anecdote mentioned by Mr. Malone.

"Soon after Mr. Gainſborough ſettled in London, Sir "Joſhua Reynolds thought himſelf bound in civility to pay "him a viſit. That painter, however, took not the leaſt

" notice of him for ſeveral years, but at length called on him, " and requeſted him to ſit for his picture. Sir Joſhua complied, " and ſat once to that artiſt; but being ſoon afterwards taken " ill, he was obliged to go to Bath for his health. On his re- " turn to London, perfectly reſtored, he ſent Gainſborough " word, that he was returned: Gainſborough, who was ex- " tremely capricious, only replied, that he was glad to hear that " Sir Joſhua Reynolds was well, and he never afterwards de- " ſired Sir Joſhua to ſit, nor had any other intercourſe with " him, till Gainſborough was dying, when he ſent to requeſt " to ſee him, and thanked him for the very liberal and favour- " vourable manner in which he had always ſpoken of his " works." This latter circumſtance was noticed by Sir Joſhua in his fourteenth diſcourſe. This affair ſeems to indicate, that Gainſborough, at his death, yielded the palm of ſuperiority to Sir Joſhua as an artiſt, though he could not, during life, connect himſelf as the intimate or friend of the man whom he conſidered as a rival in his profeſſion.

Mr. Gainſborough left a great number of drawings, which he had made during his leiſure moments. Theſe productions, like his pictures, may be divided into two diſtinct claſſes, both as to the choice of ſubject, and the manner of their execution. In the firſt claſs, are thoſe which he made in his youth, at which time he was attentive to rural ſcenery; and ſeveral of theſe early drawings poſſeſs a peculiar freedom of execution, accompanied by a judicious attention to the minutiæ of nature, that is not ſurpaſſed by any productions of the Flemiſh maſters

in the fame line of art; thefe were moftly in black lead, and fome in black Italian chalk.

The fecond clafs confifted of thofe which he executed after he fettled at Bath, where he adopted a very different manner, both of ftyle and execution, the fubjects being more romantic in their compofition, and their execution more indeterminate, and (if the expreffion may be allowed) more licentious than thofe of the former clafs. Thefe laft were executed by a procefs rather capricious, truly deferving the epithet beftowed upon them by a witty lady, who called them moppings.

Many of thefe were in black and white, which colours were applied in the following manner: a fmall bit of fponge tied to a bit of ftick, ferved as a pencil for the fhadows, and a fmall lump of whiting, held by a pair of tea-tongs was the inftrument by which the high lights were applied; befide thefe, there were others in black and white chalks, India ink, bifter, and fome in a flight tint of oil colours; with thefe various materials, he ftruck out a vaft number of bold, free fketches of landfcape and cattle, all of which have a moft captivating effect to the eye of an artift, or connoiffeur of real tafte.

In the fpring following Mr. Gainfborough's death, an Exhibition * was made, at his houfe in Pall-mall, of his pictures and drawings. Of the former there were fifty-fix; of the latter, one hundred and forty-eight; befides which there were feveral pictures of the Flemifh and other mafters, which he had collected during his life-time. They were announced for fale, and their

* The price of admiffion one fhilling.

prices marked in the catalogue, and ſeveral were ſold. Some time after, the whole remaining collection was ſold by auction at Chriſtie's, and brought good prices.

It would be vain to attempt enumerating the pictures which this artiſt painted, yet the following ſhort liſt may not be unentertaining or uſeleſs to the reader

A whole-length Portrait of a young Gentleman, in a Vandyck dreſs, which picture obtained the title of the Blue Boy*, from the colour of the ſatin in which the figure is dreſſed. It is not exaggerated praiſe to ſay, that this portrait might ſtand among thoſe of Vandyck. It is now in the poſſeſſion of Mr. Hoppner, R. A.

A Shepherd Boy with his Dog, looking up, and crouching under a Bank to avoid a ſtorm: The ſize a half-length.

A whole-length portrait of Mr. Gio. Chriſ. Fiſcher, the once-celebrated performer on the hautboy. He is repreſented as leaning on a harpſichord, his hautboy and a violin, with other objects, which are uncommonly well painted †, lying near him.

A whole-length of Mr. Frederick Abel, the late excellent performer on the viol-da-gamba.

The Rev. D. Bate Dudley, whole-length.

A Cottage Girl, with young Pigs feeding out of a Pan of Milk. The pigs are uncommonly well painted, almoſt deceptions.

* This was the portrait of a Maſter Brutall, whoſe father was then a very conſiderable ironmonger, in Greek-ſtreet, Soho.

† This picture was for ſeveral months expoſed for ſale in the ſhop of a picture-dealer, in Catherine-ſtreet, in the Strand.

Two

Two Shepherd Boys with their Dogs fighting, whole-length.
A Woodman, with his Dog, in a Storm, ſtanding by a tree, whole-length.

He painted the portraits of Mr. Garrick and Mr. Foote, but did not ſucceed in their likeneſſes according to his wiſhes, and humourouſly excuſed himſelf for his failure, by obſerving, that "they had every body's faces but their own," a very true and pertinent remark, as applied to the portraits of dramatic performers.

To this liſt may be added a curious, but rather whimſical production, that may be conſidered as a moſt beautiful galanti ſhow, or rather an inverted camera obſcura, exhibiting a moſt ſtriking effect. This curious toy owed its origin to the following circumſtance:

When Mr. Jarvis made an exhibition of ſome beautiful ſtained glaſs, at a room in Cockſpur-ſtreet, Gainſborough viſited it, and was ſo much ſtruck with the effect of what he ſaw, that, upon his return home, he immediately ſet himſelf to conſtruct an apparatus that ſhould diffuſe ſplendour on his pencil, and produce an effect ſimilar to the ſtained glaſs which he admired.

This machine * conſiſts of a number of glaſs planes, which are moveable, and were painted by himſelf, of various ſubjects, chiefly landſcapes. They are lighted by candles at the back, and are viewed through a magnifying lens, by which means the effect produced is truly captivating, eſpecially in the moon-light pieces, which exhibit the moſt perfect reſemblance of nature.

* Now in the poſſeſſion of Dr. Monro.

There

There are three etchings by the hand of this artiſt.

The firſt is ſmall, and was done as a decoration to the firſt Treatiſe on Perſpective, which was publiſhed by his friend Mr. Kirby; but it is curious to obſerve, that what little of perſpective is introduced, is totally falſe. The ſize of the plate is 6 in. by 4 in. $\frac{1}{8}$.

The ſecond is an Oak Tree, with Gypſies ſitting under it boiling their kettle. The ſize of the plate 19 in. $\frac{3}{4}$ by 17 in. $\frac{1}{2}$.

Both the above-mentioned were finiſhed by the graver, though not improved, by Mr. Wood.

The third, a more extenſive view, repreſents a man ploughing on the ſide of a riſing ground, upon which there is a windmill. The ſea terminates the diſtance. This he called the Suffolk Plough. It is extremely ſcarce, for he ſpoiled the plate by impatiently attempting to apply the aqua fortis, before his friend, Mr. Grignion, could aſſiſt him, as was agreed. Size of the plate 16 in. by 14.

He alſo attempted two or three ſmall plates in aqua tinta, but was not very ſucceſsful with them, as he knew little of the proceſs.

Mr. Gainſborough's manner of penciling was ſo peculiar to himſelf, that his works needed no ſignature, nor is it known that he ever made uſe of any to his pictures, but the author has ſeen one or two drawings which were diſtinguiſhed by a mark in gold letter *, which he himſelf had applied by the ſame proceſs that is uſed by the bookbinders, in the decorations of their book covers.

* See marks in Appendix.

It

It is not known, whether Mr. Gainſborough had any pupils, his nephew, who ſurvived him but a few years, and who therefore may be noticed in this place, without much interruption to the chronological order of the work.

## GAINSBOROUGH DUPONT,

Painted portraits, and ſometimes landſcapes. After the death of his uncle, he continued with Mrs. Gainſborough, who remained a few years in Pall-mall, but afterwards removed to the corner of Grafton-ſtreet, Fitzroy-ſquare, where he died after a few days illneſs, in January 1797, about thirty years of age.

His principal work is a large picture, containing the portraits of all the Trinity Maſters, which is in the court-room of their houſe upon Tower-hill, and for which he received £ 500.

## GEORGE ROBERTSON,

Was born in London. He received his ſchool education from a gentleman of the name of Rolfe, who kept an academy of great reſpectability in Red-lion-ſtreet, Clerkenwell. Thence he was removed to Shipley's drawing-ſchool, where he was much noticed for his drawings of horſes, and where he obtained ſome premiums, particularly in the year 1761, when he received four guineas for the drawing of a horſe.

He

He went at an early age to Rome, where he chiefly ſtudied landſcape painting, and produced ſome pictures of that kind which had much merit. When young, he acquired the friendſhip and patronage of William Beckford, Eſq. of Somerley Hall, Suffolk, with whom he afterwards went to Jamaica, where he made ſeveral drawings and pictures of views in that Iſland, ſome of which were in the Exhibition of the Chartered Society * of Artiſts in 1775.

He had returned to England before this period, but not acquiring fame or practice in his art, equal to what he might juſtly have expected, he engaged as a drawing-maſter, in which profeſſion he was ſucceſsful, and for ſeveral years attended the principal Ladies Boarding-ſchool, in Queen's-ſquare, Bloomſbury †, by which means he obtained a genteel ſubſiſtence.

Some years before his death, his circumſtances were much improved by the death of a relation, whoſe fortune was bequeathed to him; but his health declining, he retired from practice, and reſided at Newington Butts, where he died September the 26th, 1788, about forty-two years of age.

This gentleman's works were not without merit, as I have already obſerved; yet, it muſt be allowed, that they were not ſufficiently harmonious in their colouring, that their compoſitions were rather of a theatrical caſt, and that though he drew

* He was for ſome time Vice Preſident of that Society.

† This ſchool, which was of the firſt rank in reputation, was cloſed at Chriſtmas, 1803, after having ſubſiſted above a century.

trees

trees with great ſpirit, they were oftentimes too exuberant and fanciful in their forms.

## BENJAMIN WILSON, F. R. S.

A native of Yorkſhire. His father was in the cloathing trade at Leeds, who meeting with misfortunes, was not enabled to give his ſon much aſſiſtance.

When young he was ſent to London, recommended to Dr. Berdmore, maſter of the Charter-houſe, who patronized him. It is not known whether he received any regular education as an artiſt, but by his natural talents, and ſteady application, he acquired very conſiderable abilities as a portrait painter, and may be truly ſaid to have aſſiſted much in improving the manner of portraiture. He endeavoured to introduce a better ſtyle of chiaro oſcuro into his pictures, and the colouring of his heads had more of warmth and nature, than the general claſs of his cotemporary artiſts could infuſe into their works.*

He may be conſidered as having been a man rather verſatile in his purſuits, or at leaſt in his amuſements; for he employed himſelf both in theatrical, and in philoſophical ſtudies: Of theſe oppoſite attentions he gave ſufficient proofs by the following circumſtances.

When the late Duke of York, Lord Mexborough, Sir Francis

* Over one of the chamber-doors of the Britiſh Muſeum, there is a half length portrait of the late Dr. Maty, who was one of the Librarians to that inſtitution; which was painted by Wilſon.

Blake De Laval, and others, formed a private theatre for their own amufement at Pimlico, Willfon was engaged with them, and took the part of prompter. It may be prefumed that this connection was of fome advantage to the artift in his profeffion, for there is a print, which was engraved by the late Mr. Bafire,* after a picture painted by Willfon, of the portrait of Lady Stanhope,† in the character of Califta, in the Fair Penitent; a part in which that lady diftinguifhed herfelf greatly in that private theatre.

It is alfo faid that he lent his affiftance to the ftage upon another occafion, for in the Biographia Dramatica, there is the following paragraph:

"In an after-piece which was written by Mr. D. Garrick, "called The Jubilee; part was contrived by Mr. B. Willfon, "the portrait painter."

Of his philofophical purfuits he gave more public proofs, for about the year 1778 he exhibited a large electrical apparatus,‡ at the Pantheon, Oxford Road; by which he endeavoured to prove the fuperior advantage of knobs, or balls, over points, as conductors of the electrical fluid, and the better fecurity from the danger of lightning, upon which fubject he gave a paper to the Royal Society, of which he was a member. But this paper was anfwered by Mr. Nairn, whofe obfer-

* This was a private plate.

† This lady was fifter to Sir Francis Blake De Laval, and wife of Sir William Stanhope.

‡ Of this apparatus, as viewed in the Pantheon, there is a print of a quarto fize, which is very neatly engraved.

vations and experiments were by no means favourable to Wilson's hypothesis.

Before this period he had published the following little work:

A Series of Experiments on the Subject of Phosphori, by B. Wilson, F. R. S. and A. C. R. UPS, Soc. published by Nourse; a second edition of which appeared in 1771.

Though he was in considerable practice as a portrait painter, yet he sought for wealth in a way not very honourable, by which means he became a defaulter in the Alley, from whence he retreated with disgrace, before the year 1766. Some years after he obtained the appointment of Master Painter to the Board of Ordnance, which he retained till a few years before his death.

Notwithstanding his unsuccessful speculations in the Alley, and the loss of his appointment in the Ordnance, he left behind him a very handsome property, which was the more unexpected and surprizing to his friends, as he had repeatedly complained of the narrowness of his circumstances, and the apprehension of leaving his family unprovided.

He died at his house in Great Russell-street, Bloomsbury, the latter end of the year 1788.

There are several etchings by this artist, particularly the following:

1. An old man's head with a hat and feather, and a ruff round his neck, in imitation of Rembrant.—Size of the plate 4 in. $\frac{7}{8}$ by 4 in.

Under this print is the following inscription:—

"A proof print from this plate, which was designed and

 "etched

" etched by B. Wilſon, was ſold to a Connoiſſeur for *two gui-*
" *neas,* the 16th February, 1750."

2. A ſmall landſcape, long plate, in imitation of the ſame maſter —6 in. ¾ by 2 in. ½.

On one corner of the upper part of this print is the following inſcription:

" A proof print from this plate, deſigned and etched by B.
" Wilſon, was ſold as a very fine Rembrant, to one of the greateſt
" Connoiſſeurs, for ſix ſhillings, the 17th of April, 1751." *

* The circumſtance, to which theſe inſcriptions allude, is ſo whimſical, that the reader cannot but be entertained by the following explanatory anecdote.

Mr. Hudſon, the painter, was a great collector of the works of Rembrant, and Wilſon made uſe of the following artifice to impoſe upon him:

He etched, or rather ſcratched, the two prints above-mentioned, and then employed an old woman, who ſometimes uſed to attend the artiſts with a port-folio of prints for ſale, to take an impreſſion of each plate to Hudſon, who was caught by the bait, and purchaſed the two prints as very ſcarce Rembrants: But Wilſon did not think his triumph complete, till he had made his deceit public; which he did in the following manner:

He employed the money, which he had obtained for the prints, in preparing a ſupper, to which he invited Mr. Hudſon and ſeveral other artiſts, and the principal diſh of the entertainment was a cold roaſt ſirloin of beef, which was garniſhed with a number of the ſame prints by which Hudſon had been deceived. Upon this occaſion Hogarth was alſo invited, and his exultation and pleaſure was rather intemperate upon the occaſion.

Much cannot be ſaid in praiſe of this frolic, nor of the talents of Wilſon for imitation, as the two prints which he produced have not that confirmed maſtery of execution, which diſtinguiſhes the prints of Rembrant. It may be truly ſaid, that Wilſon diſcovered his vanity by attempting the deception, while Hudſon betrayed the weakneſs of his judgment by not detecting the impoſition, which, by the dates of the prints, muſt have been practiſed at two different and diſtant periods of time.

3. His

3. His own portrait in a wig, with very little drapery—The plate 5 in. ſquare.
4. A very rough etching, intitled, "The Repeal." It was publiſhed upon the repeal of the American ſtamp act.

It is a ſatire upon the miniſtry who ſupported that meaſure, and contains the portraits of the leading men of the miniſterial party.—The late Alderman Boydell told the author of theſe anecdotes, that Wilſon made three hundred pounds by the ſale of that print, at the low price of ſix-pence each—Size of the plate 16 in. ½ by 11 in. ¾.

There are alſo ſeveral mezzotintos after pictures which he painted; among them are the following:

Mr. Garrick in the character of Hamlet, half-length, ſcraped by Mac Ardel; dated 1754.

A ſcene in King Lear; Garrick as Lear. With another portrait, half-length, in which he has introduced a ſtrong effect of light and ſhade, in imitation of Rembrant.

There is likewiſe a print of the late Sir George Saville, Bart. repreſented at whole-length, ſitting; which was etched by Mr. Wilſon, and finiſhed by Mr. Baſire.

One of his beſt pictures was a view of Tivoli, which he painted for the late Robert Udney, Eſq.

He likewiſe made ſome drawings after pictures of the old maſters, for the late Alderman Boydell; and alſo deſigned ſome views, particularly one from the South Terrace at Windſor, in which the portraits of ſeveral of the royal family were introduced.

There

There are feveral etchings by this artift; the fubject of one is a man with cows and fheep—The fize of the plate 11 in. by 8 in. ¼.

The other is a landfcape, with no name or date—The fize of the plate 9 in. by 6 in. ⅝.

The author has lately feen four others, which are larger, and have great merit. They are about 12 inches high, and 9 wide—The fubject large trees.

## GILES HUSSEY.

The beft account, that has hitherto been given of this artift, is to be found in a topographical work lately publifhed,* intitled, "The Beauties of Wiltfhire," from which many of the following anecdotes are extracted, which, with a few alterations, have been confirmed to the author by a gentleman, who was well acquainted with him for feveral years before his death.

He was the fifth fon of John Huffey, Efq. of Marnhull, in the county of Dorfet, where the father poffeffed a genteel eftate, and where the fon Giles was born Feb. 10, 1710.

He received his education in the college of Douay, but afterwards removed to St. Omer's.

It is afferted, that he was intended for trade, but his natural inclinations leading him to the purfuit of painting, he was placed under the care of Mr. Richardfon the painter, with whom he ftaid but a fhort time, and afterwards ftudied under Damini,† an

* By Vernor and Hood, in the Poultry.

† Mr. Walpole, in the laft or fourth volume of his Anecdotes, fpeaks twice of Mr.

an Italian painter of hiftory at that time in England, who is faid to have painted fome decorations at Lincoln Cathedral, in which Huffey affifted.

With this Italian, Huffey travelled to Bologna in 1730, where the mafter robbed his pupil, and left him without money or clothes. In this ftate of indigence, Huffey was relieved by the liberality of an Italian nobleman, and was afterwards enabled by his relations to proceed to Rome, where he arrived in 1733.

After he was forfaken by Damini, he became the fcholar of Ercole Lelli,* but whether his connection with this artift began at Rome, or before he left Bologna, is uncertain.

Mr. Barry, in his letter to the Dilettanti Society, takes much notice of Mr. Huffey, and intimates that this connection took place at Bologna, but the writer of the topography above-mentioned fays, that it began at Rome. However, it appears by

Mr. Huffey. The firft time under the name of Vincenfo Damini. This name, as the painter of the original picture, ftands under a mezzotinto portrait, fcraped by Faber 1738, to which there is the following infcription:

"Johannes Devoto hiftoricus Scenicufq; Pictor."

Of this Devoto the author can find no account, though he certainly was in England; for his name ftands as the defigner of a frontifpiece, engraved by the elder Toms, which decorates an edition of the Dictionarium Polygraphicum, publifhed in 1735, but the print is a poor fpecimen of the abilities of the artift, who is mentioned page 110, octavo edition, and again in the Appendix.

In both places he characterizes the abilities of the artift, as being very fuperior, particularly in his drawings.

* Ercole Lelli was an artift of confiderable abilities, and celebrated for his fkill in anatomy. He was refident in Bologna, as is mentioned by Sir Robert Strange, in 1763.

both

both accounts, that the ſcholar was received by his maſter as a friend, rather than as a pupil.

It is not known to what department of art his ſtudies were directed while at Rome, but he acquired ſo much notice from his countrymen who viſited that city, that, upon his return to England in 1737, he found both his character and reception to be very favourable to his future proſpects in life.

Yet his ſucceſs was by no means equal to his hopes, or the expectations of his friends. Whatever were his views while in Italy, he had not attended to that line of art which can alone enſure lucrative employment to the painter in this country, namely, portraiture: the conſequence was, that he ſoon found himſelf in circumſtances by no means affluent, ſo that after having ſtruggled for ſome years againſt a train of difficulties, he quitted the profeſſion, and ſettled with his brother *, at that time in poſſeſſion of the patrimonial eſtate, who received him with great kindneſs. They lived ſome years together, till the death of the elder left Mr. Giles Huſſey, as the next, in full poſſeſſion of Marnhull.

After reſiding ſome time upon his native ſoil as the laſt ſurviving heir of his brother, he retired to Bearſton, near Aſhburton, in Devonſhire, the reſidence of one of his nephews, to whom he reſigned the eſtate at Marnhull.

In this ſituation he amuſed himſelf with the cultivation of a ſmall garden, in which, while he was digging, he dropped down ſuddenly, and expired, in the year 1788.

* His youngeſt brother was a Benedictine, and ſettled at Marlborough upon the Miſſion, where he died before his elder brother Giles.

As

As this gentleman has been frequently confidered a perfon whofe talents were not properly encouraged, but on the contrary experienced that neglect which has become a national reproach, it cannot be improper to offer fome obfervations on his works as an artift, and alfo to note fome of his peculiarities as a man; efpecially as thofe obfervations may in fome degree account for that neglect which he experienced, and which drove him from his purfuit, at a time of life in which his faculties were by no means impaired either by age or infirmity.

At the time Mr. Huffey began his ftudies as a painter, the arts in England had but flender claims to notice; and though there were feveral men then living, who gave convincing proofs of poffeffing ftrong natural abilities, yet the fafhion (if it may be fo called) both for ftudy and practice was fo loofe and carelefs, that correctnefs or purity of outline appear to have been wholly neglected.

This defective mode of ftudy feems to have impreffed the mind of Mr. Huffey with a refolution to avoid that error, fo deftructive to all excellence in painting; but, as too often is the cafe with many, in avoiding one evil he fell into the contrary extreme, and from great carelefsnefs he fhrunk into dry infipidity. In his drawings we find an elaborate attempt at purity of outline, with extremely neat finifhing, indicating great patience, but exhibiting few marks of the mafter, or even a real knowledge of the human figure; yet, as there was uncommon neatnefs in his drawings, the novelty met with much applaufe from thofe, who miftake labour for fcience, and patience for erudition.

As this artift's drawings are not frequently met with, it may

not be in the power of thofe who confult this work, to afcertain whether the foregoing character be or be not juft; therefore to enable them to form fome judgment of Mr. Huffey's powers, or at leaft of his turn of mind in the purfuit of his profeffion, the following defcription of one of his drawings, which the author has feen, may not be unacceptable:

It is a portrait of the old Chevalier de St. George, which he drew from the life, a profile the fize of nature, and although fo large was drawn in red chalk, hatched in fine ftrokes with infinite care and labour. There certainly can be no impropriety in afferting, that fuch a petit procefs, when applied to a portrait * of fuch magnitude, does by no means indicate a mind fufficiently vigorous to produce any very great efforts in art.

As Huffey had acquired a high character as an artift, fo he obtained a refpectable patronage, particularly from the late Matthew Duane, Efq. and the then Duke of Northumberland. The latter offered to receive him into his family, and to give him a handfome penfion, with the attendance of a fervant, upon condition that Huffey fhould employ his talents chiefly for the Duke, but yet be at liberty to exert himfelf in favour of any other gentleman who might occafionally employ him. This offer he rejected, becaufe the Duke did not comply with the

* In the Spring of 1804, a drawing of his, in red chalk, was fold at Meffrs. Leigh and Sotheby's. It was about half the fize of life, and was drawn with great labour and care, in a manner better fuited to the practice of an engraver than a painter. It appeared to be the portrait of the laft Prince Charles when young.

further

further requeſt, of keeping a *Prieſt* for him in the houſe. Mr. Huſſey was ſtrongly attached to the Church of Rome, and with a conſiderable degree of bigotry, as is acknowledged by thoſe who were well acquainted with him.

The foregoing anecdote is, in ſome degree, corroborated by Mr. Barry, in his letter before mentioned: We ſhall therefore give the following extract from that work, in which is given an account of a converſation, which Mr. Barry had with the Duke concerning Mr. Huſſey:—"His Grace told me as a matter "he could not account for, that he had once propoſed to Mr. "Huſſey an employment which he thought would be perfectly "agreeable; which was, to make *drawings*, large as the origi- "nals, of all the celebrated antique ſtatues; that he would build "a gallery to place them in; but that Mr. Huſſey refuſed."

We perfectly agree with Mr. Barry, who, in his reply to the Duke, obſerved, "that he was not ſurprized at Mr. Huſſey's de- "clining ſuch a propoſal; that it was to be expected from a "man, who had been forming himſelf upon thoſe antiques, in "order to acquire abilities for the production of other, and "original works, in which opportunities might occur of diſ- "puting for the palm of excellence, with thoſe very antiques "themſelves."

Though there is ſome difference in the foregoing accounts, but no contradiction, on the ſubject of employment they both agree; and it is curious to remark, that the refuſal of the artiſt, mentioned in the firſt, was as capricious, as the offer of his Grace, in the ſecond, was whimſical: for what can be more

whimſical than the idea of *drawings*, from the Laocoon, or any other of the antique ſigures, as large as the originals? Such Coloſſal productions, by the proceſs of drawing only, would be rather diſguſting even to the eye of a ſcientific ſpectator, and the labour and time, neceſſarily conſumed by ſuch productions, would require a long life.

It may be inferred from the nature of the forementioned propoſal, that his Grace did not conſider the artiſt as a painter, but as a draughtſman; and indeed he was ſcarcely ever ſpoken of but under that character. Of his paintings, there are very few to be found; one is in the collection of his Grace, the ſubject of which is "Bacchus and Ariadne." The ſame noble Peer is alſo in poſſeſſion of many of his drawings, and the late Mr. Duane had a large collection of them, which were ſold after his deceaſe.

There are ſome prints after his drawings," but the author recollects only two, which are both by Bartolozzi: The ſubject of the largeſt, is the Woman taken in Adultery, after a picture of L. Caracci, which was in the Zampieri palace at Bologna: The other is the Head of Jupiter Dodonæus, from an antient coin. The drawings, from which theſe engravings were made, are in red chalk, finiſhed with extreme neatneſs, according to his general practice.

As by his religious principles he was ſtrongly attached to the Chevalier, he drew a great number of portraits of that perſon, all of which were executed by the proceſs already deſcribed. He alſo painted miniature of the latter kind. There is a portrait

a portrait of himfelf at Wardour Caftle, where he frequently vifited, and which is faid to be an excellent performance.

By the beft accounts that have been hitherto given of this gentleman, it appears he was peculiar in his opinions, faftidious in his manners, and by much too minute in the inveftigation of the principles of his art.

By thefe means he was led into metaphyfical inquiries, that tempted him to adopt theories, which however ingenious, were yet wholly ufelefs to him in the cultivation of his profeffion.

Though he underftood nothing of mufic, yet he adopted the ancient hypothefis of mufical, or harmonic proportions, as being the governing principle of beauty, in all forms produced by art and even by nature.

It is by no means the intention or the bufinefs of the author, to attempt an inveftigation of this propofition: It is fufficient to obferve, that the artift who fuffers himfelf to be amufed, and entangled, by fuch chimerical inquiries, will probably increafe his vanity rather than improve his fcience, and will be more likely to talk with confidence, than to execute with fuccefs.

## GEORGE FARINGTON,

Defcended from an ancient family in Lancafhire, was fourth fon of the Rev. William Farington, B. D. rector of Warrington, and vicar of Leigh, in that county.

He

He received his firſt inſtructions as an artiſt from his brother Joſeph, at preſent one of the Royal Academicians; but his inclinations leading him to the ſtudy of hiſtorical painting, he acquired farther aſſiſtance as a painter from Mr. Weſt.

He was for ſome time employed by the late Alderman Boydell, for whom he executed ſeveral very excellent drawings, after many of the capital pictures which at that time formed the collection at Houghton.

He ſtudied long in the Royal Academy, and obtained a ſilver medal in 1779; and in the year 1780, obtained the gold medal for the beſt hiſtorical picture—the ſubject of which was, the Cauldron Scene in Macbeth.

In 1782 he left England, and went to the Eaſt Indies, being induced to undertake that voyage by ſome advantageous offers. In India he painted many pictures, but his principal undertaking was a large work, repreſenting the Durbar, or Court of the Nabob, at Merſhoodabad. Whilſt employed on this work, he imprudently expoſed himſelf to the night air, to obſerve ſome ceremonies of the natives, in order to complete a ſeries of drawings begun for that purpoſe; when he was ſuddenly ſeized with a complaint, which, in a few days, unfortunately terminated his life in the year 1788, at the age of 34.

## JEREMIAH MEYERS, R. A.

Born at Tubingen, in the Dutchy of Wirtemburg. He came to England when 14 years old, in company with his father, who

was

was a painter of ſmall ſubjects, of no great talent. The ſon purſued miniature painting, and ſtudied under Zink, who at that time was deſervedly eſteemed, particularly for his miniatures in enamel; but Meyers ſurpaſſed his maſter, in the elegance and guſto of his portraits, a ſuperiority, which he acquired by his attention to the works of Sir Joſhua Reynolds, who, as well as himſelf, was at that time riſing to fame.

In the year 1761, the Society for the Encouragement of Arts offered a premium of twenty guineas for the beſt drawing of a profile of the king, for the purpoſe of having a die engraved from it, and Meyers obtained the prize. He was afterwards appointed miniature painter to the queen.

He wrought both in enamel and water-colours, and had no competitor until Mr. Humphry, in the latter proceſs, produced ſome performances of exquiſite merit; but as that gentleman ſoon quitted miniature painting, he left Mr. Meyers without a rival in his department.

Mr. Meyers was many years a member of the Academy in St. Martin's-lane, and at the inſtitution of the Royal Academy he was choſen one of the founders. He long reſided in Covent Garden; but at the latter part of his life he retired to Kew, where he died January 20, 1789, and was buried there.

The following epitaph was written by Mr. Hayley.* It has at leaſt the merit of being appropriate to the character and profeſſion of the perſon for whom it is intended as a memorial;

* There are alſo ſome complimentary lines to Mr. Meyers, by the ſame author in his Eſſay on Painting.—Ep. 2d.

but,

but, as a ſpecimen of poetical compoſition, it certainly cannot claim ſuperlative praise.

MEYERS, in thy works the world will ever ſee
How great the loſs of Art in loſing thee!
But love and ſorrow find their words too weak,
Nature's keen ſufferings on thy death to ſpeak.
Through all her duties, what a heart was thine,
In this cold duſt what ſpirit uſed to ſhine?
Fancy and truth, and gaiety and zeal,
What moſt we love in life, and loſing feel.
Age after age may not one Artiſt yield,
Equal to thee in painting's meer field;
And ne'er ſhall ſorrowing earth to heaven commend
A fonder parent, or a truer friend.

## —— VESPRE.

Of this name there were two perſons, the one named VICTOR, the other FRANCIS XAVIER; but whether they were related is unknown to the author; though it is probable they were brothers, as they lodged together for ſome time in St. Martin's-lane.

One of theſe perſons had pictures in the firſt exhibition, but as the ſurname only is given in the catalogue, it is not known which was the exhibitor at that period.

Victor painted fruit-pieces on glaſs. Francis executed portraits in oil-colours, crayons, and miniature, and alſo executed ſome plates in imitation of waſhed drawings, by the proceſs of aquatinta.

 Victor

Victor was some time in Dublin. Francis continued to exhibit in London until the year 1780; after which his name no more appears as an exhibitor.

## HUGH BARRON.

A scholar of Sir Joshua Reynolds. He was born in London, where his father was of the medical profession, who in the latter part of his life was apothecary to the Westminster Dispensary, in Gerard-street, Soho. When Hugh quitted Sir Joshua, he stayed some time in London, and practised as a portrait painter; but went to Italy about 1770, and as he made the trip by sea, he stopt some time at Lisbon, where he painted several portraits. Mr. Barron was in Rome in 1776, but returned about two years after, and settled in Leicester-fields, where he resided a few years. When he was a boy at the * drawing-school, he made great promise of future excellence, but like many others failed in the accomplishment. His powers in painting were but feeble, though in music, particularly in the practical part, he was eminent, and was considered as the best amateur performer of his time on the violin. He died in the latter part of the summer of 1791, about forty-five years of age.

* His first rudiments in drawing were obtained under the tuition of Fournier, who kept a drawing-school, and also taught perspective; and who in the year 1764, published a treatise upon that science, which is rather a copy of Mr. Kirby's quarto publication, than an original production.

His pictures were but feeble imitations of the works of his maſter, and his employment was more owing to his muſical talents than to his merits as a painter.

## WILLIAM AUGUSTUS BARRON,

Younger brother to the preceding artiſt, was a pupil to Mr. Tomkins, who is mentioned in another part of this work. He painted landſcape, and alſo taught drawing.

Being a good amateur performer on the violincello, he was introduced to the late Sir Edward Walpole, the Clerk of the Pells, who gave him a ſituation in the Exchequer, which he ſtill enjoys, having long quitted his profeſſion.

There are ſeveral things of his hand; the largeſt are a ſet of Views of Caſtles, and other ſubjects taken in different parts of Eſſex.—The ſize of the plates 12 in. ½ by 8 in. ½. Six of ſmaller dimenſions; they are compoſitions, or rather compilations, chiefly after Chatelain.

There is alſo a view of Wanſted-houſe, Eſſex, which was engraved by Picot. It is dedicated to Sir Joſhua Reynolds, and is dated 1775, the original drawing of which was made by that artiſt.

WILLIAM

## WILLIAM PARRY, A.

Born in London, was the fon of Parry, the celebrated blind performer on the Welfh-harp.*

He received his firft inftructions as an artift in Shipley's drawing-fchool; from thence he removed to the Duke of Richmond's gallery, and afterwards became a pupil to Sir Jofhua Reynolds; about which time he alfo entered the Academy of St. Martin's-lane. He was then confidered as a young man of very confiderable promife in his profeffion. He obtained from the Society for the Encouragement of Arts, &c. feveral premiums for drawings, both from the Geffes in the Duke of Richmond's gallery, and alfo for Academy figures after the life. He certainly drew well, but was too much elated by the praifes he received, and rather too languid in his ftudies, in confequence of poffefling the patronage and favour of the late Sir Watkin Williams Wynne, Bart.

When Mr. Parry left Sir Jofhua, he practifed for a fhort time in the neighbourhood of Winftay. In 1770 he went to Italy, fent thither by the friendfhip of Sir Watkin, who in a very liberal manner encouraged his ftudies, and for whom Parry executed a copy of the Transfiguration of Raphael, at that time in the church of St. Pietro, in Montorio.

* This perfon, though blind, was remarkable for his skill in playing at draughts, in which few or none could excel him. He was alfo the beft performer of his time upon the Welfh-harp.

He returned to London in the fummer of 1775, and foon after married the only daughter of Keene, the architect, mentioned in another part of this work.

He then fettled in Duke-ftreet, St. James's, but not meeting with the employment he expected, and fome unpleafant circumftances happening in his wife's family, through the improvidence of her elder brother, he retired to Wales, October 1778, where about a year after he loft his wife, who died in child-bed. Upon this he determined to revifit Rome, whither he foon after went, leaving an only fon to the care of his brother.

At Rome he found employment fufficient to add to the comforts, which he poffeffed by the fmall fortune he had acquired by marriage, and he there began a fmall copy from the Laft Judgment of Michael Angelo, which he did not live to finifh; for he found his health decline, and being told that he would leave his bones to Caius Ceftius, he was* determined, if poffible, to avoid it. He therefore fet off for London, and arrived early in the year 1791, juft in time to clofe the laft fcene on his native foil, and died on the 13th of February, about 49 years of age.

When at the Duke of Richmond's, he drew a view of the Gallery, with many of the figures, in which he alfo introduced

* On the eaft fide of Rome ftands a pyramid, the only one in Europe; it was erected as a tomb to contain the afhes of Caius Ceftius, who was prefect of the Epulones. The field or paddock before this tomb, and within the walls of the city, is appropriated for the burying-place of thofe Proteftants who die at Rome. It is therefore become proverbial to fay of one who is in bad health, and not a Catholic; that "he will leave his bones to Caius Ceftius."

fome

ſome portraits, particularly one of the Duke's porters: This drawing was executed in black and white chalk, upon ſilk paper, and had conſiderable merit, and would certainly be conſidered as a curioſity at this time, it being the only repreſentation of the place; but it is not known how it was diſpoſed of, or whether it be now in exiſtence.

He was choſen an aſſociate of the Royal Academy, November 1776.

There is a ſmall etching by his hand, the ſize of a card; it is the portrait of his father playing on the harp, an exact likeneſs. It was done as a ticket of admittance to a morning concert, for the old gentleman's benefit, held at Hickford's room, Brewer-ſtreet, and is, I believe, the only engraved likeneſs o this celebrated performer. but extremely ſcarce.

## RICHARD PATON.

Of this artiſt's early hiſtory, little or nothing can be known; but the author was told by * Mr. Williams, that he was born in ſo low a ſphere of life, that Sir Charles Knowles took him out to ſea, having found him a poor boy on Tower-hill.

How, or whether, he ever received any inſtructions in the uſe of the pencil is equally unknown with the hiſtory of his early

* Mr. Williams was a natural ſon of Sir John Williams, Surveyor of the Navy: He was a pupil of Ryland, the engraver, and an exhibitor in 1771; but was afterwards appointed Clerk of the Check, at Chatham, where he died about the year 1799.

days;

days; yet it is certain, that as a ſhip painter he produced ſome good pictures, as may be ſeen by ſome of his performances in the Council Room, at Guildhall, which were preſented to the city by the late Alderman Boydell. Among them is a view of the Lord Mayor's Shew, by water, the figures in which were painted by Wheatly.

About the year 1774, he finiſhed a ſet of pictures, repreſenting the naval victory which the Ruſſian Admiral, Count Orloff, obtained over the Turks, in Cheſeme-bay, on the 7th of July, 1770; when the Turkiſh fleet was burnt and deſtroyed. The figures in theſe pictures were painted by Mr. Mortimer.

He alſo painted ſome views of the Dock-yards, by permiſſion both of his Majeſty and from the Admiralty; but his original ſcheme was never completed. The figures in theſe pictures were alſo painted by Mortimer.

Paton for many years enjoyed a poſt in the Exciſe, and was, at his death, one of the Accomptants-general in that office.

He died at his houſe in Wardour-ſtreet, Soho, in March 1791, about 70 years of age. He was a man of reſpectable character, but rather aſſuming in his manners.

## WILLIAM HOARE, R. A.

This gentleman received his early education as an artiſt under an Italian painter in London, but afterwards viſited

Italy, where he became the pupil of Imperiale, and was with him at the fame time with Pompeo Battoni.

On his return to England he fettled at Bath, where, for feveral years, he maintained a high character as a portrait painter, both in crayons and oil colours; and at different periods, painted moft of the gentry and nobility who vifited that city.

Soon after the foundation of the Royal Academy, Hoare was chofen one of the members. He was a man of excellent character, and had received a liberal education, but his talents as a painter were not equal to fome of his cotemporary artifts, though he certainly produced fome good portraits.

He died at Bath, in December 1792, at a very advanced age, not exactly known to his family, but fuppofed to be about 86.

At the altar of the Octagon Chapel at Bath, there is a picture painted by this artift--the fubject, "The Lame Man healed at the Pool of Bethefda."* There is another at the Hofpital of that city, which was exhibited in London 1762, but neither of thefe works are equal to fome that have been fince produced by the artifts of the Englifh fchool.

Mr. Hoare left, among other children, a fon and two daughters; the eldeft of whom married into the banker's family of that name. He had alfo a brother, who was a fculptor, and will be mentioned in another part of this work.

* For this picture the artift received 100 l. and a Pew in the Chapel. The other he prefented to the Hofpital.

The

The eldeſt ſon, Prince Hoare, who was educated as a painter, ſtudied for ſome time in Rome, and alſo viſited other cities of Italy. Since then he has exchanged the pencil for the pen, and has produced ſome dramatic pieces, among which are "No Song no Supper—The Haunted Tower—and My Grandmother," all of which have been favourably received by the Public. This gentleman, after the death of James Boſwell, Eſq. was elected in 1799 Secretary for Foreign Correſpondence to the Royal Academy; which appointment he now fills with great credit to himſelf, and with more attention towards the Inſtitution, than was before ſhewn by his predeceſſors in that department.

## WILLIAM TOMKINS, A.

A landſcape painter, born in London: Both his father and his uncle were practitioners in the ſame line of art, but of what rank cannot eaſily be aſcertained, as their works are at preſent unknown.

He was firſt diſtinguiſhed by * Mr. Walters, who was much pleaſed with a picture of his painting, for which he obtained the ſecond premium of twenty-five guineas in 1763.

By Mr. Walters he was recommended to many perſons of faſhion, and for them painted ſeveral views, both in the Weſt and North of England. He alſo practiſed much as a picture cleaner.

* Father-in-law to the preſent Lord Grimſtone.

His

His beſt work was a large landſcape, which he painted for his patron, as a companion to a good copy after Claude Lorraine, which was in the poſſeſſion of Mr. Walters. There are alſo ſome good views, which he painted for Lord Fife, taken from his lordſhip's ſeat in the North.

He was among thoſe who were firſt elected Aſſociates of the Royal Academy.

He died at his houſe in Queen Ann-ſtreet Eaſt, Jan. 1, 1792.

Mr. Tomkins left four ſons, two of whom are employed in the arts, and are now living; conſequently cannot with propriety be much noticed in theſe anecdotes. The younger of the two is an excellent engraver, having been the ſcholar of Bartolozzi, and now reſides in Bond-ſtreet. The elder, Charles, has publiſhed a "Tour in the Iſle of Wight," the plates of which, eighty in number, are executed by himſelf, in aquatinta. The work is dedicated to Sir John Barington.*

Among the few pupils to whom the father gave inſtructions, was the brother of his wife Thomas Callard, who painted landſcape, but died very young, about the year 1771.

## JOHN GREENWOOD,

Was a native of Boſton, in New England, who, by his own induſtry, acquired ſufficient powers in art to profeſs himſelf a painter. When a young man he left his native city, and went to Surinam, where he ſtaid ſome time and practiſed painting,

* In large octavo, publiſhed by G. Kearſley, 1796.

and likewife employed himfelf in collecting fubjects of natural hiftory.

From Surinam he went to Holland, where he became a dealer in works of art, and formed an acquaintance with Mr. Blackwood,* an Englifh merchant, who dealt much in pictures.

After fome ftay in Holland, he came to London about the year 1763, and for fome time practifed both as a painter and engraver in mezzotinto. Of his abilities as an artift the author has no recollection, although he was an exhibitor† at different periods, from the year 1764 until 1773; after which he quitted his profeffion, and became an auctioneer. In this capacity he for fome time occupied the rooms which had belonged to Ford, in the Haymarket, but afterward removed to Leicefter-fquare, where he built a commodious room adjoining to his dwelling-houfe, and communicating with Whitcombe-ftreet, in which fituation his fon for fome years continued the fame bufinefs, but has fince removed to Bond-ftreet.

The following circumftance did credit to Mr. Greenwood's judgment and integrity. In the latter part of the year 1780, he fold by auction a very large collection of fketches and drawings, which were the works of William Vandervelde jun. They had been long fhut up in the poffeffion of a perfon of the name of Brown, who lived many years in Spring-gardens, and kept an obfcure coffee-houfe oppofite the paffage into the Park. Upon the death of Brown, they became the property of his widow, who,

* This gentleman traded to Spain, from whence he brought fome very fine pictures of the Spanifh mafters, particularly of Murillo.

† His firft exhibition picture was a view of Bofton, in New England.

after keeping them a few years, offered the collection to Mr. Greenwood for no great ſum; when he honeſtly adviſed her to ſtand the ſale; which advice ſhe followed, and received a handſome ſum as their produce. This collection contained ſome very beautiful ſpecimens of the works of Vandervelde, which, by being thus diſperſed, enriched the cabinets of many of the firſt collectors in England.

Mr. Greenwood died at Margate, Sept. 16, 1792, aged 63.

## ROBERT EDGE PINE,

Born in London, was the ſon of Mr. John Pine, the engraver, who executed and publiſhed the elegant edition of Horace, the whole of which is engraved.

He chiefly practiſed as a portrait painter, and was conſidered as among the beſt colouriſts of his time. He reſided ſeveral years in St. Martin's-lane, in the large manſion oppoſite to New-ſtreet, Covent-garden.

In the year 1760, he produced a picture as candidate for the premium then offered by the Society for the Encouragement of Arts, &c. for the beſt hiſtorical picture painted in oil colours; the figures to be as large as life, and the ſubject to be taken from the Engliſh hiſtory. Mr. Pine ſelected the ſurrender of Calais,* and obtained the firſt prize of one hundred guineas.

* The point of time repreſented in the picture, is the approach of Euſtace de St. Pierre, with his five townſmen, to Edward the third, while his queen Philippa is kneeling and interceding for them.

 This

This was the first time that the Society offered this liberal stimulus to the exertions of the British artists.

In 1762, he again offered a picture as candidate for the simimilar premium, and obtained the first prize; the subject, "Canute on the Sea-shore, reproving his Courtiers for their Flattery."* At the same time his former pupil, Mr. Mortimer, obtained the second premium.

In the year 1772, upon the death of his brother Simon, he went to Bath, and staid there till 1779. He returned to London in the early part of 1782, and made an exhibition at the Great Room, Spring-gardens, of a collection of pictures painted by himself; the subjects taken from various scenes in Shakspeare; but the exhibition did not answer his expectations. It must be observed, that whatever merit those works might possess in their colouring and composition, his drawing in general was feeble in the extreme; as may be seen by the prints which were engraved after some of the pictures. As he did not meet with that employment he wished for in London, he quitted England, and went to America in the latter part of the same year, where he painted several portraits; among which were some of General Washington. Whether he there obtained sufficient employment to gratify his wishes is not ascertained; however, he did not return to England, but died at Philadelphia in 1790.

This gentleman's abilities as an artist were by no means solid, or extensive; and as a man, he was of a restless and litigious

* Prints were engraved from both these premium pictures, by Aliamet, which were published by Mr. Pine.

turn of mind, qualities which introduced him among the moſt active of thoſe turbulent members, who firſt diſturbed, and afterwards, by a continuation of their factious conduct, completely diſſolved the Chartered Society of Artiſts.*

The following pictures, which were painted by him, may be conſidered as among his beſt ſpecimens:

A whole-length portrait † of his late Majeſty, George the ſecond, at Lord Braybroke's, Audley End.

A whole length portrait of the late Duke of Northumberland, in the Committee Room of the Middleſex Hoſpital, in which his Grace is repreſented as laying the firſt ſtone of that building. His picture of the Surrender of Calais, is in the Town-hall, at Newbury: It was bought of the artiſt by the Corporation, and the print which was engraved from it is dedicated to them by Mr. Pine.

He left a widow and ſome daughters, who returned to England after the death of their father.

## SIMON PINE,

Brother of the forementioned gentleman, was a miniature painter, who reſided for a few years in London, but chiefly at Bath, where he died in 1772.

* Mr. Pine's turn of mind is ſufficiently demonſtrated, by obſerving, that he painted ſeveral portraits of the popular Patriots of his day, from which prints were engraved and publiſhed: Among others, is one of J. Wilkes, Eſq. with the following inſcription beneath,

"Patricius Pine Humanarum Figurarum Pictor, pinxit."

† Painted by Memory.

RICHARD

## RICHARD BROMPTON,

Was pupil to Benjamin Wilſon. He went afterwards to Rome, and received inſtructions from Raphael Mengs.

While at Rome, he was introduced to the patronage of the Earl of Northampton, who was then on his travels; and when his lordſhip was appointed ambaſſador to Venice, Mr. Brompton left Rome and joined his lordſhip's ſuite. By this means he was introduced to ſeveral Engliſh gentlemen, whoſe portraits he painted in company with the then Duke of York, which picture * was afterwards exhibited at Spring-garden rooms in 1767.

He had returned to England ſome months before, and was ſettled in George-ſtreet, Hanover-ſquare. He might have acquired conſiderable employment, but his vanity continually led him into follies, which diſguſted his employers, and he therefore did not meet with that encouragement he expected. In the courſe of a few years his circumſtances became embarraſſed, and he was thrown into the King's-bench priſon, where he remained till he was releaſed by the Empreſs of Ruſſia, to whom he had been recommended as a portrait painter. In conſequence of which he went to Ruſſia,† where he was well received, and met with much employment, but his ſilly vanity led him into a pompous ſtyle of living, which entirely precluded any improve-

* This picture was a converſation piece, the figures ſmall, whole-length.

† About the year 1782.

ment

ment in his circumſtances, nor did he ſurvive many years. He died at Petersburgh, though at what time cannot be now aſcertained, but it was certainly before the year 1790.

His beſt pictures are theſe:

A half-length portrait of Mr. Huſtler, an elderly gentleman, ſitting with his cane in his hand.

Two whole-lengths of the Prince of Wales, and his brother the Duke of York; the former in the robes of the order of the Garter; the latter in thoſe of the order of the Bath.* They are on ſeparate canvaſſes as large as life; from which there are alſo two ſmall copies that were made for the engraver.

He was ſome time at Saliſbury, where he painted a large picture of a Weſt India gentleman and his family, and at the concluſion, quarreled with his employer about the price, as he had before done with the perſon for whom he painted the portraits of the Princes.†

When at Saliſbury, he was engaged to clean and repair the famous picture of Vandyck, at Wilton-houſe; which he did with ſo little diſcretion, that the picture has irreparably ſuffered by his hand. His colouring was showy but heavy, his manner tame, and woolly in the penciling. He valued himſelf upon the labour and neatneſs of his finiſhing, qualities ill ſuited to the ſpirited and maſterly touches which are peculiar to the works of Vandyck.

He left a widow, but no children. The lady afterwards mar-

* There are mezzotinto prints from all the forementioned pictures.

† Lady Charlotte Finch.

ried

ried an Englifh merchant at Peterfburgh, and returned to England.

## FILETER STEPHANOFF,*

Was by birth a Ruffian; it is not known when he came to England. He refided in London for fome years, and at different times exhibited at the Royal Academy, particularly in the years 1778 and 1781.

He painted in a variety of ways—fometimes portraits, but chiefly decorations for ceilings; and was employed in painting fome of the fcenes for the Circus, in St. George's-fields.

It is a melancholy fact that this perfon terminated his exiftence with his own hand, though from what caufe is wholly unknown to the author, nor can he exactly recollect when the rafh act was committed, but it was before the year 1790.

Gertrude Stephanoff, his wife, painted dead game, and ftill life. In the year 1783, fhe exhibited two pictures, a pheafant and a hare.

## SIMON TAYLOR,

Was educated as an artift at Shipley's drawing-fchool, and obtained feveral premiums. About the year 1760, he was taken

* This artift fometimes figned himfelf F. N. Stephanoff.

by

by Lord Bute to paint botanical fubjects, in which line of art he had given early proofs of abilities.

He was employed in the fervice of his lordfhip for many years, in painting a vaft number of plants, which he executed in a very accurate and mafterly manner. They were done in water colours upon vellum.

This noble and valuable collection, after his lordfhip's death, fell into the poffeffion of the honourable Colonel Stewart, who thought proper to difpofe of them, and they were fold by auction at Meffrs. Leigh and Sotheby's, in the fpring of 1794.

Mr. Taylor was alfo employed by the late Dr. Fothergill,* for whom he painted a collection of plants, which were fold, after the doctor's death, to the late Emprefs of Ruffia. They were valued at two thoufand pounds, though they coft the doctor much more.

Mr. Taylor's price for the drawing of a plant was three guineas.

He died about ten years ago.

## PHILIP WICKSTEAD.

A fcholar of Mr. Zoffani. He painted portraits chiefly in fmall whole-lengths.

He ftudied for fome time at Rome, where he met with Mr. William Beckford,† of Somerly-hall, Suffolk, who took him to

* He died in 1780.

† Coufin to Mr. Beckford, of Fonthill.

Jamaica. He there practifed for a confiderable period as a painter, but afterwards became a planter, in which undertaking he was not fuccefsful. This difappointment occafioned an uneafinefs of mind, for which he fought a temporary but treacherous relief in drinking, which haftened his death. He died before the year 1790.

## SIR GEORGE CHALMERS, BART.*

A painter by profeffion. The honours of his family defcended to him without fortune, which was loft by connection with the Stewart family.

He was a native of Edinburgh, and the fcholar of Mr. Ramfey, but he afterwards ftudied at Rome. Sir George was a gentleman of very refpectable manners, but not of high rank as an artift.

He refided a few years at Hull, where he painted feveral portraits, and very frequently exhibited at the Royal Academy.

He died in London, about the early part of the year 1791.

There is a mezzotinto print of General Blakeney,† which was fcraped after a picture painted by this artift at Minorca, when the General, who was his particular friend, was governor of that Ifland. The picture was painted in 1755.

In Bromley's catalogue of engraved portraits, mention is

* The Baronetcy is of Cults, in Scotland, 1664.

† This refpectable and veteran officer died at the very advanced age of 91, in 1761.

made

made of Roderick Chalmers, *Rofe herald and Painter*, of Edinburgh, whofe portrait was engraved after a picture painted by *G. Chalmers.* Whether thefe perfons were related to each other, is unknown to the author.

## ROBERT CARVER.

A native of Ireland, and an ingenious artift. He painted landfcapes and fea-views: In the latter, he had a happy mode of reprefenting the waves breaking on the fea beach, or dafhing againft a rocky fhore.

Carver was in great repute as a fcene painter, and was engaged in that capacity at feveral theatres in his own country. He was introduced into England by his countryman Mr. Barry,* the player, at whofe recommendation he was engaged by Mr. Garrick to paint fcenes at Drury-lane theatre. When Mr. Barry quitted Drury-lane for Covent-garden, Mr. Carver followed his friend, and was employed at that theatre until his death.

He was for feveral years afflicted with the gout, of which he died the end of November 1791.

## EDWARD PENNY, R. A.

A native of Knutsford, Chefhire, who having in his youth an inclination to painting, was fent to Rome by fome gentlemen

* Some account is given of this gentleman by Mr. Davis, in his life of Mr. Garrick.

who fubfcribed for that purpofe. He there became the fcholar of Marco Benifiali.

At what time he went to Rome is not known, but he certainly was there before the year 1748, which is afcertained by the following anecdote related by himfelf:

"In going from Venice to Rome, and paffing through an advanced guard of Auftrian foldiers, he was requefted to fhew his paffport, but of this he was totally unprovided, having neglected to procure one. From this difficulty, he was relieved by the ingenuity of the Vetterino, who, making great buftle as if to open the trunks for the requifite credentials, obferved, that his was a Galantuomo, going to Rome about bufinefs to il Re Inglefe." This confident behaviour, accompanied with the prevailing influence of three fequins, procured for our traveller liberty to purfue his journey without further obftruction. When he returned to England, he met with confiderable employment in painting fmall portraits in oil He alfo painted various other fubjects, fuch as the death of General Wolfe, from which a mezzotinto print was publifhed by Sayer, of Fleet-ftreet, by the fale of which he acknowledged to have made five hundred pounds. The portrait of the Marquis of Granby relieving a fick foldier, from which there is a print—Virtue rewarded, and Profligacy punifhed, two pictures which are alfo engraved.

Mr. Penny was an Exhibitor with the Society of Artifts of Great Britain; and was fome time Vice Prefident of the Society, after a charter had been obtained. At the foundation of the Royal Academy, he was one of the members. He was appointed

the firſt profeſſor of painting in that inſtitution, a place he held to the year 1783, at which time he reſigned that ſituation, and was ſucceeded by Mr. Barry.

About this period he went to reſide at Chiſwick, and, having married a lady of property, lived ſome years in quiet retirement. He died November 15, 1791.

## RICHARD DALTON,

Was a native of Cumberland, and apprenticed to a coach-painter in Clerkenwell.

After quitting his maſter he went to Rome to purſue the ſtudy of painting, where, meeting with Lord Charlemont, he was engaged by his lordſhip to accompany him to Greece, about the year 1749.

On his return to England, he was, by the intereſt of his noble patron, introduced to the notice of his preſent Majeſty, then Prince of Wales, who, after his acceſſion to the throne, appointed him his Librarian. Soon after his appointment, it was determined to form a noble collection of drawings, medals, &c. for which purpoſe Mr. Dalton was ſent to Italy to collect the various articles ſuited to the intention, in the year 1763.

The object of his tour being accompliſhed, he re-viſited London, and when the Royal Cabinet was adjuſted, his department of Librarian was changed to that of Keeper of the drawings and medals.

Upon

Upon the death of Mr. Knapton,* he was, by his Majeſty, appointed Surveyor of the pictures in the palaces.

Upon his firſt appointment at court he had apartments at St. James's palace, where he reſided till his death, which was in February 1791.

When the Society of Artiſts was incorporated by charter, he was appointed the Treaſurer, but ſoon re'igned the Office, in conſequence of the diſſentions that took place in that inſtitution.

As an artiſt he never acquired any great powers. In one of the early exhibitions was a drawing executed by him; the ſubject, an Egyptian dancing Girl, which was the only ſpecimen he ever exhibited. He publiſhed ſeveral works at different periods of his life.

The firſt was a collection of prints after the antique ſtatues, a few of which he etched himſelf, but they cannot be conſidered as maſterly performances. Some of theſe are dated 1744.

2. Ceremonies and Manners of the Turks.

3. Remarks on Prints, intended to be publiſhed, relative to the manners, cuſtoms, &c. of the preſent inhabitants of Egypt, from drawings made on the ſpot in 1749. Publiſhed 1781, by Emſley and Cadell, in the Strand.

There are alſo ſome views of Mount Veſuvius, which were engraved after his deſigns.

* He died in 1778.

## JOHN HAKEWELL.

His father was employed as a foreman by Mr. Thornhill,* the ferjeant painter to his Majefty.

The fon was fome time under the tuition of Mr. Wale, and when young received feveral premiums from the Society of Arts, &c. particularly in the year 1760, when he obtained the firft premium for the drawing of a landfcape; and in the year 1764, for a figure after one of the cafts in the Duke of Richmond's gallery.

He was by no means void of talents, but wanted refolution to encounter the difficulties of the art, and therefore contented himfelf with practifing as a mafter houfe-painter, in which he held confiderable rank.

His profeffion in that line certainly does not entitle him to a place in thefe Anecdotes; yet he cannot be paffed over, having painted many fubjects for decorations in the Arabefque, or Grotefque ftyle, of which there are fome fpecimens at Blenheim, Oxfordfhire, and alfo at a gentleman's feat at Charlbury, in the fame county. He alfo painted fome landfcapes, and at times attempted portraits, fpecimens of which he exhibited at the Spring-garden Room, in 1769.

He was fuddenly feized with palfy, of which he lingered for fome time, and died Sept. 21, 1791, about 50 years of age.

He left feveral children; the eldeft fon, now living, was for fome time the pupil of Mr. Yenn, the architect.

* James Thornhill, fon of Sir James, and brother-in-law to Mr. Hogarth. See Walpole's Anecdotes, vol. iv. page 46, octavo edition, publifhed by Dodfley, 1782.

SIR

## Sir JOSHUA REYNOLDS, R. A.

Vaſſari, who, like many other biographical writers of his country, delights in extravagant expreſſion, and hyperbolical praiſe, begins his life of Michael Angelo,* by obſerving, that "while "the artists who ſucceeded Giotto, were endeavouring to attain "the highest degree of perfection, the benign ruler of heaven "cast his eyes on earth, and ſeeing the unavailing attempts of "preſumptuous man, determined to ſend a being on earth, who "alone ſhould demonſtrate what was perfection in art:" Though it would be ridiculous to attempt imitating the foregoing extravagant exordium, by way of producing a parallel in favour of the artiſt of whom we are now ſpeaking, yet it is but juſtice to obſerve, that at the time when Mr. Reynolds commenced his profeſſion, "the art of painting in England was in the "loweſt ſtate it had ever been, (it could not be lower)."

This defective ſtate of the art, particularly in portrait painting, certainly originated in the rapacity of that maſterly artiſt Sir Godfrey Kneller, who, the better to enable himſelf to wade through the flood of buſineſs with which he was ſurrounded, ſtruck out a ſlight and broad manner of marking his portraits, which as it was at the ſame time bold and maſterly in its execution, gave him little trouble, though it ſatisfied his employers.

* Vita di Michelagnolo Buonarrotti.
Giorgio Vaſari Fiorenza, 1568.

The

The consequence of this negligent practice was, that the artists, who were his contemporaries, being pleased with the boldness of his pictures, and the facility with which they were produced, became the mimicks of his manner, but, like all imitators, they fell short of his merits, while they copied his defects. Their successors, treading in the same path, with equal imbecility, seemed to have pursued a conduct the reverse of that, which the Italian biographer ascribes to those who preceded Buonarotti.— They appear to have laboured to become worse rather than better than their predecessors.

Though it may be justly allowed, that such an impoverished state of art was disgraceful to this age and country, yet on the other hand it afforded a favourable opportunity of display to one who possessed superior talents and vigour of mind; fortunately such was Sir Joshua Reynolds.

He was born at Plympton in Devonshire,* July 16, 1723.— His father, the Rev. Samuel Reynolds, was master of the Free Grammar School of that town, but, as Mr. Malone observes, did not then possess or afterwards acquire any clerical preferment.

The son received his school education from his father. When very young he discovered a strong inclination to painting, which was confirmed by his reading Richardson's Treatise on that Art. This natural propensity was indulged and strengthened at intervals, by copies which he made after the various prints he could then procure; among which were the frontispieces to Plutarch's Lives, and also Jacob Catt's Emblems.

* It is not unworthy of remark, that Sir Joshua was born about three months before Sir Godfrey Kneller died, which happened October 27, in the year 1723.

 When

When he was at an age to aſſume a profeſſion, he was placed with Mr. Hudſon, who was at that time the moſt faſhionable portrait painter. This ſituation was wiſely choſen by the father, as being congenial to the natural inclinations of the ſon.

With Hudſon he ſtaid about three years, when they parted upon ſome difference taking place between them, which was probably occaſioned by the unpleaſant temper of the maſter.

While Reynolds was a pupil, he painted a head from an elderly female ſervant of the family, in which he diſcovered a taſte ſuperior to moſt of the painters of his day. It is ſaid that his maſter, upon ſeeing the portrait, foretold the future ſucceſs of his pupil; not without diſcovering, in his ſubſequent behaviour towards young Reynolds, ſome ſymptoms of jealouſy of his becoming a future rival.

When he quitted Hudſon he returned to Devonſhire, where he purſued the practice of portrait painting. He began his career at a very low price, by which he gained not only employment but improvement, as is ſtrongly indicated in ſeveral of the heads he then painted, which poſſeſs a *ſtyle* of execution much ſuperior to what can be found in the works of the portrait-painters of that time.

Mr. Malone, in his account of our artiſt, ſays, that while he was in the country, he did not paſs his time in a manner that gave him perfect ſatisfaction in the ſubſequent part of his life.*

However,

* Leſt the author ſhould be miſunderſtood, it will not be improper to quote the paſſage as it ſtands in Mr. Malone's work: "In 1743 he removed to Devonſhire, "where, as he told me, he paſſed about three years in company from whom "little

However, he was ſufficiently prudent in that time to acquire the friendſhip of Lord Mount Edgcumbe, and of Captain (afterwards Lord) Keppel. The former encouraged him to viſit Italy, and he ſailed with the latter, who was appointed to a ſtation in the Mediterranean. In conſequence he left Plymouth May 11, 1749, and viſited Gibraltar, Cadiz, Liſbon, Algiers, and Minorca. After ſpending about two months at Port Mahon, he went on to Leghorn, and thence proceeded to Rome. How long he ſtaid in that city is not exactly known, but it was there that he may be ſaid to have began his ſtudies in art.

After leaving Rome he viſited the other cities of Italy. At Florence he ſtaid two months, where he painted ſeveral portraits. In Venice he reſided ſix weeks, and at that city cloſed his ſtudies and obſervations upon the works of the great maſters of Italy.

From Venice he returned to England, and took the road of Mount Cenis, upon which mountain he very unexpectedly met with his old maſter Mr. Hudſon, in company with Mr. Roubiliac, the ſculptor, both going to pay a ſhort viſit to Rome.— This ſingular meeting of the quondam maſter and pupil, was marked by mutual congratulations, but did not detain the parties from their different journies. Mr. Reynolds arrived in London in October 1752.

At his firſt eſtabliſhment he reſided in St. Martin's-lane, but

" little improvement could be got. When he recollected this period of his life, " he always ſpoke of it as ſo much time thrown away (ſo far as related to the " knowledge of the world and of mankind) of which he ever afterwards lamented " the loſs."

ſoon removed to a large manſion on the north ſide of Great Newport-ſtreet, where he dwelt a few years. In 1761, he removed to the weſt ſide of Leiceſter-ſquare, where he bought a good houſe, to which he added a very convenient painting room, and an elegant gallery for the diſplay of his pictures.

Soon after Mr. Reynolds' arrival from the Continent, he diſtinguiſhed himſelf by the portrait of Captain (afterwards Lord) Keppel, which was followed by thoſe of Captain Orm, Aid de camp to General Braddock, Miſs Crew and her brother, as Cupid and Pſyche, all of which were whole-lengths, compoſed and executed in a ſtyle ſuperior to any portraits that had been produced in England ſince the time of Vandyck.

His fame was ſtill further confirmed when the firſt exhibition was opened, in which his pictures were evidently the firſt of the portrait claſs. He had the gratification of ſeeing himſelf the author of a ſtyle of portraiture, which was the object of imitation to all the riſing artiſts of his age.

In 1762, he exhibited a whole-length portrait of Lady Elizabeth Keppel,* in the dreſs which ſhe wore as bridemaid to the Queen. The lady is repreſented as decorating the ſtatue of Hymen, aſſiſted by a black female ſervant. In the ſame year he alſo produced a picture of Garrick, between comedy and tragedy, which may be conſidered as his firſt attempt in hiſtorical compoſition.

* From this picture there is a very good mezzotinto by Fiſher, but without date.

In

In 1765 he exhibited a whole-length of Lady Sarah Bunbury, who in the picture is reprefented as facrificing to the Graces. Thus he introduced into his portraits a ftyle of gallant compliment, which proved that as a painter he well knew how to enfure the approbation of the diftinguifhed fair.

At this time he had attained the fummit of his reputation as an artift, which he maintained to the clofe of his life, although Mr. Cotes, and afterwards Mr. Ramfay, fhared in no fmall degree the fafhion of the day.

Though he fubfcribed his name on the roll of the charter of the Society of Artifts, at their incorporation, and was appointed one of the Directors, yet he took little or no part in the bufinefs of that inftitution. His manners and fentiments did by no means permit him to attend to meetings, in which he would have found himfelf blended with men, the majority of whom were deficient in talents, though at the fame time fufficiently confident, to act with illiberality and rudenefs towards thofe, who did not coincide with their own intemporate and violent meafures.

The improper conduct of the refractory members of the Chartered Society having (as already obferved in another part of this work) given rife to the Royal Academy, Mr. Reynolds was chofen Prefident, and it muft be confeffed that no one at that time could have been felected, who was fo perfectly qualified to fill the chair with honour to himfelf, and advantage to the inftitution. Upon this occafion he received the honour of knighthood, and on the 2d of January 1769, took his feat for the firft time as Prefident, when he delivered a difcourfe to the Royal Academicians, replete with candour, found fenfe, and the

moft

moft fuitable advice to thofe who had the conduct of the fchools then newly eftablifhed. This practice he continued, as often as the gold medals were beftowed upon thofe ftudents of the Academy who had produced the beft hiftorical picture.

Some years before he had obtained the intimacy and friendfhip of many of the firft literary characters of the age, and had fhewed himfelf capable of employing his pen as an able critic in his profeffion, for in the year 1759 he wrote three Letters, which were inferted in the Idler, a periodical paper, fupported by his intimate friend Dr. Samuel Johnfon.

The fuperior eminence to which he had attained, together with his critical talents, qualified him to fhare the honours of the firft fcientific inftitutions. He was accordingly admitted to the Royal, the Antiquarian, and the Dilettanti Societies.

Thefe were not the only honours he received, for when the late Lord North was inftalled Chancellor of the Univerfity of Oxford, Sir Jofhua was at the fame time admitted to the honorary degree of Doctor of Civil Law, in the firft week of July 1773. He had yet other honours conferred upon him, which were recorded by his own hand upon the following occafion.

In the latter part of the year 1775, he fent his portrait in his Univerfity drefs, to the gallery, at the back of which is the following infcription:*

* From this picture there is a mezzotinto print fcraped by Mr. Charles Townley, dated 1777. There is alfo a fmaller one engraved by Carto Faucci, after a drawing by Francifco Corfi, from the fame picture. It ferves as a frontifpiece to the Italian tranflation of his difcourfes.

JOSHUA

JOSHUA REYNOLDS, Eques Auratus,
Academiæ regiæ Londini Præfes,
Juris civilis, apud Oxonienfes Doctor;
Regiæ Societatis, Antiquariæ,
Londini Socius.

Honorarius Florentinas apud Academiæ Imperialis Socius, nec non oppidi natalis, dicti Plimpton, Comitat. Devon. Præfectus, Iuftitiarius Morumque Cenfor.

Upon the death of Mr. Ramfay, Sir Jofhua was fworn principal painter to his Majefty, (in Auguft 1784) an appointment to which a fmall falary is annexed. To this diftinction he had a very juft claim, nor could it with propriety have been conferred on any other perfon. To clofe the whole of thefe well-deferved honours, the Painter-Stainers unanimoufly voted him the freedom of their Company,* which they prefented to him on the following feftival of St. Luke, accompanied by a copy of complimentary verfes, which are by no means deftitute of merit. Before this period, Sir Jofhua had paid a fecond and third vifit to the Continent, the former in 1781, accompanied by Mr. Metcalf, the latter in 1783. In thefe tours he not only made feveral excellent remarks upon the works of the Flemifh mafters, but alfo purchafed a few pictures. On

* Mr. Catton was at that time mafter of the Company.

his

his return he wrote some observations on the works of Rubens, which are among the best of his criticisms, and are very masterly illustrations of the merits of that Prince of the Flemish Painters.

These he intended to arrange and publish, but his other avocations prevented him from executing his design; and therefore Mr. Malone, to whose care they were consigned after Sir Joshua's death, has inserted them in his second volume.

During the course of Sir Joshua's active life, he enjoyed a state of almost uninterrupted health, until the latter part of the year 1782, when he experienced a slight shock of what was apprehended to be a paralytic affection, for which he visited Bath, and perfectly recovered in a very short time. He did not suffer any other unpleasant sensation till the year 1789, when he felt a weakness in his left eye, which increased so much as to render it useless. Fearing the total loss of sight, he resolved to relinquish his favourite pursuit, a circumstance that must have been extremely painful to him, as no artist ever delighted more in the use of his pencil.

Not long after he had formed this resolution, he felt some painful symptoms, which he considered as signs of approachiug dissolution. His friends were willing to suppose that his spirits were unnecessarily depressed, and that by a little exertion his health would be restored; but they were too soon convinced that he did not complain without cause, for after lingering above three months, he died on the 23d of February 1792.

The disease under which he so long laboured, and which he bore with great patience and fortitude, was not understood by his physicians till about a fortnight before his death. It was then

4 pronounced

pronounced to be a complaint in the liver, which was confirmed after his deceafe; for, upon infpection, it was found that this part of the vifcera was increafed to an exceffive magnitude, and the brain was alfo much indurated. Thus clofed the life of a gentleman, who, as himfelf candidly confeffed, had paffed his days in a ftate of profeffional honour and focial enjoyment, that had fcarcely been equalled, and never furpaffed, by any of his predeceffors in art.

On Saturday the third of March following, the remains of Sir Jofhua Reynolds, after lying in ftate at the Royal Academy, were interred in the Crypt of St. Paul's, near the tomb of Sir Chriftopher Wren, the conftructor of that noble building. The funeral was conducted with all the honours that could be beftowed upon departed merit, and the corpfe was attended to the grave by many perfons of the firft rank in the kingdom.

As Mr. Malone has already given a particular account of that tranfaction, it can hardly be juftifiable to repeat what could only be a copy of his narration. It will therefore be fufficient to fay, that the members of the Academy, both Royal Academicians and Affociates, as alfo feveral of the ftudents, attended, together with other gentlemen who were confidered as members of the Academy, among whom were Bennet Langton, Efq. and James Bofwell, Efq. the former profeffor of Ancient Literature; the latter Secretary for Foreign Correfpondence to the Royal Academy.

The Lord Mayor and Sheriff honoured the proceffion, and the pall was fupported by the following noblemen:

The Duke of Dorfet, Lord Steward of His Majefty's Houfehold
Duke of Leeds
Duke of Portland
Marquis Townfend
Marquis Abercorne
Earl of Carlifle
Earl of Inchiquin
Earl of Upper Offory
Lord Vifcount Palmerfton
Lord Elliot.

CHIEF MOURNER.

Robert Lovel Gwatkin, Efq.
Nephew to Sir Jofhua by marriage.

EXECUTORS.

Edmund Burke, Efq.
Edmond Malone, Efq.
Philip Metcalfe, Efq.

Nor were his obfequies unhonoured by the moft dignified of the church, for the Archbifhop of York, and the Bifhop of London, together with the Dean of Norwich, were alfo prefent; and Dr. Jefferies, at that time one of the Canons Refidentiary of St. Paul's, performed the fervice, affifted by the full choir.

As Mr. Malone has alfo given a particular detail of the will which Sir Jofhua made, on the 5th of November preceding his

 death,

death, I ſhall only mention what he has omitted, namely, his legacy to his ſiſter Miſs Frances Reynolds, to whom he left the intereſt of 2,500l. in the funds, the principal in reverſion to his niece Miſs Palmer, together with the bulk of his fortune. This lady, ſoon after her uncle's death, married the Earl of Inchiquin, (now Marquis Thomond). He alſo bequeathed ſome of his pictures to the following noblemen and gentlemen, who might be ranked among his intimate friends.

To the Earl of Upper Offory—The firſt choice of any picture of his painting.

To Lord Palmerſton—The ſecond choice.

To Sir Abraham Hume—The choice of one of his Claude Lorraine's.

To Sir George Beaumont, Bart.—The Return of the Ark, by Sebaſtian Bourdon.

To the Duke of Portland—The upper part of his picture for the Oxford window.

To the Rev. Mr. Maſon—The miniature picture of Milton, by Cooper.

To Mr. R. Burke, jun.—The picture of Cromwell, by the ſame maſter.

To Mrs. Bunbury—Her ſon's portrait.

To Mrs. Gwyn—Her own portrait.

To this will he appointed Mr. Burke, Mr. Metcalfe, and Mr. Malone, his Executors.

Sir Joſhua in his manners was the well-bred man of ſenſe, equally free from affected conſequence or ſupple compliance. In his converſation he was remarkably pleaſant and unaſſuming. As he cultivated the acquaintance and friendſhip of men of the firſt literary talents, he conſequently improved his own mental powers, ſo that in the ſociety of thoſe diſtinguiſhed in the ſtudy of the Belles Lettres, he ſupported a character of great reſpectability; highly eſteemed as a man, and venerated as an artiſt.

To ſay that he was without fault, would be to decorate him with a character to which no man can have a claim. His general conduct was prudent and juſt, yet not without ſome alloy, from attention to his own intereſt. That he was fond of diſplaying among his friends of rank, his ſuperiority in the government of the Royal Academy, cannot be denied, and it was owing to this weakneſs, that an unpleaſant diſagreement took place between him and the members of that inſtitution, and which ultimately occaſioned his reſignation of the Preſidency.* But ſuch was the reſpect which the Academicians entertained

* The friends of Sir Joſhua were ſo partial to him, that at the time of his reſignation, they univerſally ſuppoſed that the members of the Academy had treated him improperly, but this was not the fact: They only oppoſed him in his endeavours to introduce improperly a perſon to be a member of the Academy.

Upon Sir Joſhua's reſignation, ſeveral of his friends choſe to foothe him with complimentary verſes. Among others Lord Carliſle (See the Annual Regiſter for 1790) and Mr. Jerningham, employed their pens to reproach the members of the Academy, and to juſtify the Preſident; but as they knew little of the diſpute, their want of impartiality may be excuſed by their friendſhip.

for

for his general conduct and great abilities, that he was invited to return to his feat in a manner by no means difgraceful to either party. His Majefty alfo fignified that he fhould be pleafed if he would refume the Prefidency, and he very properly returned to the chair, from which he was foon after obliged to retire by ill health, and on the 10th of November 1791, he deputed Mr. Weft to fupply his place, and was never after able to refume that honourable fituation.

A more pleafant character was never given of any man than that which was written by Dr. Goldfmith, in his elegant little poem of RETALIATION, which, as far as it extends, is as juft as it is beautiful.

"HERE REYNOLDS is laid, and to tell you my mind,
He has not left a better or wifer behind!
His pencil was ftriking, refiftlefs, and grand,
His manners were gentle, complying, and bland.
Still born to improve us in every part,
His pencil our faces, his manners our heart;
To coxcombs averfe, yet moft civilly fteering;
When they judg'd without fkill, he was ftill hard of hearing;
When they talk'd of their Raphael's, Corregio's, and Stuff,
*He fhifted his trumpet, and only took fnuff."

To form a juft eftimate of Sir Jofhua's powers as an artift, it fhould be recollected, that when he entered upon the ftudy of painting,

* Sir Jofhua was under the neceffity of ufing an ear-trumpet, for his hearing was very imperfect, owing to a fit of illnefs that he fuffered at Rome, which not only left the above imperfection, but alfo produced a flight contraction on the left fide of his upper lip, which was never quite reftored, although he perfectly recovered his health.

painting, the art was in ſo low a ſtate, that it was ſcarcely poſſible to procure, by inſtruction, the neceſſary and primary principles, by which the mind of a ſtudent could be formed; and to this circumſtance it is owing that Sir Joſhua never obtained a perfect or maſterly knowledge of the human figure, a deficiency which he afterwards ſeverely felt and candidly acknowledged.

In this unprepared ſtate he viſited Rome, and was, as he owns in the fragment quoted by Mr. Malone, by no means gratified at the firſt ſight of thoſe works which he went to ſtudy. But as he, with great prudence, ſuſpected this diſappointment to originate in his own defective judgment, rather than in the productions of Raphael, he reſolutely perſevered in his examination and conſideration of thoſe examples, until he diſcovered their merits, and profited by them.

As hiſtory painting was not the branch of art which he then ſtudied, he applied his whole attention to thoſe parts only which ſuited his purpoſe as a portrait-painter, particularly as he wiſhed to eſtabliſh to himſelf a proceſs and ſtyle ſuperior to that wretched manner to which he had been initiated in his youth. For this purpoſe, he made ſeveral ſtudies after the heads of thoſe figures of Raphael, which are in the ſtanzas of the Vatican, and by theſe means acquired a power of marking the features of his portraits, in a ſtyle far ſuperior to all the portrait-painters who were his contemporaries.

To this maſterly attainment in drawing the heads of his portraits, he alſo added an improved ſyſtem of colouring, which he formed by his attention to the works of the Venetian maſters. Though his firſt manner was imperfect in compariſon with that

to which he afterwards attained, yet it was infinitely ſuperior to the general practice of the other artiſts in England; but as the brilliancy of his works was too much ſupported by glazing with tranſparent colours, many of his portraits, in a few years, loſt ſomething of their ſplendour. This circumſtance occaſioned that charge againſt him of the failure of his tints, which in a certain degree muſt be admitted. At the ſame time it ſhould be remembered, that although his heads might fail in the ſplendour of their appearance, they yet retained their harmony and tranſparency.

Whatever might be the defects of his proceſs, or of the materials which he employed in the production of the portraits, painted in the early ſtages of his employment, no ſuch failure can be found in the latter productions of his pencil; for he not only improved in the richneſs of his colouring, but ſo varied his proceſs, that his latter pictures will be equally permanent with thoſe of any other artiſt ancient or modern.

It was not in the uſe of colours only that he ſurpaſſed his contemporaries; he alſo excelled in the chiaro oſcuro, and in the decorations of his pictures, particularly where he introduced*

* It is worthy of notice, that although Mr. Gainſborough excelled in landſcape, yet thoſe which he introduced into the back-grounds of his pictures were much inferior to what enriched the portraits of Sir Joſhua Reynolds. On the contrary, the few landſcapes, painted by Sir Joſhua, were by no means equal to Gainſborough's; for though he made ſome ſtudies from nature, yet it is not known that he finiſhed more than three: one of which was a view of his own houſe at Richmond; which may be conſidered rather as an arrangement of rich and brilliant colours than a defined landſcape. From this laſt mentioned picture there is a ſmall print engraved in dots, by William Birch, in a work which bears the following title: "Delices de la Grande Bretagne," publiſhed 1788.

landſcapes

landſcapes into the back-grounds of his whole-length portraits. Theſe decorative parts were executed with great breadth, and freedom of penciling—rich in their colouring, and brilliant in their effect, and many of them are not inferior to the works of Titian and Paul Veroneſe. In the architectural parts he was not equally ſucceſsful, a circumſtance which muſt be attributed to his imperfect knowledge of that ſcience; though even here his deficiencies were well concealed by his elegant taſte.

When Sir Joſhua is conſidered as an hiſtorical painter, he cannot be placed in the ſame rank which he holds in the line of portraiture, yet ſuch was the partiality of his friends, that they did not heſitate to pronounce his works in that line of art as equal to the firſt maſters of Italy, ſo erroneous are the deciſions of a fond admiration.

But however defective his hiſtorical works may be in accuracy and ſtile of drawing, they muſt ſtill be allowed to poſſeſs great taſte, and ſome of them great expreſſion.

In his light poetic pieces he much excelled his narrative or hiſtoric ſubjects. At the head of the former claſs, may be placed his Hope ſuckling Love; of the latter, The Nativity, for the Oxford window, claims precedence; but his principal picture is The Count Ugolino and his Sons, in the dungeon,* which may be ſaid to unite both the poetic and the narrative. This picture is nobly compoſed, with ſtrong expreſſion, and rich colouring; and I will venture to aſſert, that the head of the youngeſt ſon, who is repreſented as graſping the Count's knee, is equal to the production of any maſter.

* There is an excellent mezzotinto print from this picture by Mr. Dixon.

Among

Among his other hiſtorical pictures are the Hercules in the Cradle, and the Continence of Scipio, both painted for the Empreſs of Ruſſia.

The Cauldron Scene in Macbeth, and the Death of Cardinal Beaufort, both painted for the late Alderman Boydell's publication of Shakſpeare.

To offer any criticiſm upon theſe works might, perhaps, be imprudent, or I ſhould venture to ſuggeſt, that neither the picture of the Hercules in the Cradle, nor the Macbeth in the Cave, will hereafter confer any honour upon the pencil of Sir Joſhua Reynolds.

The Death of Cardinal Beaufort is an admirable ſpecimen of colouring, but the introduction of the little *Imp* or *Devil* on the pillow of the Cardinal, as tormenting the wretched ſinner in his laſt moments, is too ludicrous and puerile to eſcape cenſure; and it has been matter of great ſurprize, that a man of Sir Joſhua's underſtanding could perſevere in the admiſſion of ſuch an object, even againſt the advice of his friend Mr. Burke, to whoſe judgment he ever paid great deference.

In enumerating the works of Sir Joſhua Reynolds, there are two other hiſtorical pictures which cannot be paſſed over unnoticed, namely, The Nativity, and The Holy Family.

The former of theſe was executed as the original deſign for the painted window at the weſt end of the chapel of New College, Oxford.

The center of this window repreſents the interior of a ruined building, converted into a ſtable, in which Joſeph and the Family are lodged. In the upper part of the picture is an Angel

contemplating, with the text, "which things the angels defire to look into." On each fide of the central compartment are fome figures, reprefenting Shepherds; one of which is the portrait of Sir Jofhua himfelf—the other, that of Mr. Jervaife who painted the glafs.

Under the principal fubjects is a row of feven female figures, reprefenting the four cardinal virtues, with Faith, Hope, and Charity: moft of thefe figures are very graceful, and the whole work taken together is a very fplendid production. The center part of the window before it was taken to Oxford, was exhibited at the rooms which had been the Royal Academy, in Pall Mall, and produced a very noble effect.

The whole of this window was engraved by the two brothers G. S. and J. G. Facius,* for the late Alderman Boydell, who publifhed the work in 1785. In the prints, which are executed in the dotting manner, the compartments are given feparately, and alfo together, as in the whole window.

At the commencement of the work is a fhort defcription of the different fubjects, which concludes with the following obfervation:

"It may, perhaps, be affirmed, that this admirable picture "will ftand in competition with, and even *furpafs* any pro- "ductions of the ancient mafters."

An exceffive praife, which can only ferve to betray the defective judgment of its author. For, furely, to fay that the

* Thefe artifts are natives of Ratifbon. The elder came to England in 1775, and the younger followed the next year.

nativity

nativity of Sir Joſhua "*may even ſurpaſs*" the productions of the ancient maſters, could only be the aſſertion of thoſe who prefer brilliancy of colouring, and the effect of light and ſhade, to the more important properties of grandeur of ſtyle and purity of outline, qualities which Sir Joſhua never acquired by his own ſtudy and practice, but which he endeavoured to imitate from the ſketches and deſigns of the ancient maſters.

The Holy Family is among the laſt of his hiſtorical pictures; it conſiſts of four figures, namely, the Virgin with Joſeph, the Infant Chriſt, and St. John. The colouring of this picture is excellent, particularly the Infant, and the whole has a moſt beautiful effect. The drawing is alſo more correct, than in the greater part of his works. The head of Joſeph has rather a mean character, and ſeems to have been painted from a model deficient in dignity.

This picture may be conſidered as one of Sir Joſhua's beſt productions: It was purchaſed by Mr. Macklin,* who publiſhed the ſplendid edition of the Bible, and he employed Mr. Sharp to engrave it. Afterwards he ſold it to Lord Gwyder, who conveyed it to his ſeat at Beckenham in Kent.

The laſt picture which I ſhall mention, and which may be claſſed among his hiſtorical ſubjects, is the figure of Puck or Robin Good Fellow, from Shakſpeare. It was bought by the late Alderman Boydell, who had it engraved, and introduced the ſubject into his edition of the works of that poet.

This picture is a moſt excellent piece of art, and the poetic

* For this picture Mr. Macklin paid 500 guineas; and after having it engraved, he ſold it to his Lordſhip for 700 guineas.

 being,

being, whom Shakſpeare has made one of the principal agents in his play of Midſummer Night's Dream, is repreſented by a little naked boy, ſitting upon a muſhroom in an exulting attitude, with his hands ſpread out, and an archneſs of character in the face, which is inimitable. The colouring of this picture is alſo excellent, and the work may be conſidered as one of Sir Joſhua's happieſt productions.

It will not be improper to remark, that Sir Joſhua's manner of pencilling was peculiarly adapted to the repreſentation of children, in which he many times ſurpaſſed the works of the old Italian maſters, who, in the marking of their infantine heads, were oftentimes ſo decided as to render their appearance hard and heavy. In this reſpect, and this only, he may be ſaid to have frequently ſurpaſſed his Italian predeceſſors; but as a head can only be the part of a picture, the praiſe he merited for that part ſhould not be extended to the whole, which was often very defective.

That the foregoing criticiſms are not very different from the opinion generally entertained by the connoiſſeurs, may be preſumed from the following circumſtance:

When the Shakſpeare Gallery was diſpoſed of by Lottery,* the building itſelf, and many of the capital pictures, formed the principal prize, which was won by Mr. Taſſie, of Leiceſter-ſquare, who, after ſhewing it a few months, divided the property into

* This was decided by the State Lottery of 1805; and the firſt or great prize was determined by the firſt drawn ticket, on the firſt day of drawing, which was Monday, the 28th of January.

This picture was bought by Samuel Rogers, Eſq. a banker.

ſeveral

feveral lots, and fold them by auction. In that fale the pictures of Sir Jofhua produced the following fums, which are here contrafted with the prices paid to Sir Jofhua by Mr. Boydell:

| Prices paid to Sir Jofhua by Mr. Boydell. | | Prices for which they fold by Auction. £. | s. | d. |
|---|---|---|---|---|
| Macbeth and the Witches in the Cave - £. 1000 | - - - - - | 378 | 0 | 0 |
| Death of Cardinal Beaufort, 500 guineas | - - - - - | 535 | 5 | 0 |
| Puck or Robin Good Fellow - - 100 guineas | - - - - - | 215 | 5 | 0 |

Of Sir Jofhua's abilities as a writer, the world may judge from his literary works, and of their merits there are more numerous and competent judges, than of his talents as a painter. I fhall therefore content myfelf with obferving, that as a portrait painter Sir Jofhua ranks with the greateft mafters; that in hiftorical painting he gave proofs of great natural abilities, which he wanted the means of fufficiently cultivating; and when confidered as a critic* upon the arts, his writings are fuperior to all who have preceded him in that clafs of literature.

* In one of the Reviews, mention is made of a pamphlet, with the following title, but the author has never feen it; "Obfervations on the Difcourfes delivered at the Royal Academy." Printed for Almon, 1774.

Of

Of his literary productions the followiug is a list arranged as they were published:

Three Letters to the Idler, a periodical paper, supported by his friend Doctor Johnson, first published September 29, October 20, and November 10, 1759.

Several Notes upon passages in the dramas of Shakspeare, in the edition of Dr. Johnson.

Notes in Mr. Mason's translation of Du Fresnoy, published by Dodsley, quarto, 1782.

* Fifteen Discourses delivered in the Royal Academy, from the year 1769 to the year 1790 inclusive.

In the Gentleman's Magazine for 1791, page 603, is a Letter on the miniature picture of Milton, which is said to be written by him.

Sir Joshua made a very large and valuable collection of pictures, the works of the old masters; the study of which were to him the materials of his art. He also amassed a vast collection of prints and drawings of the Italian and Flemish schools: From these he made a copious and elegant transfer of actions into his portraits, but when he employed their assistance in the composition of his historical pictures, he was not sufficiently cautious to conceal the source of his ideas.

* These Discourses were all published separately, in quarto, soon after they were delivered: The early sets were printed for T. Davis, the latter for Mr. Cadell; and after Sir Joshua's death, they were published together in octavo, by Mr. Cadell. Seven of these discourses were translated into Italian by Mr. Barretti, and published at Florence in 1778, but whether the translations were afterwards continued, is not known to the author. They were also translated into French.

Of this collection of pictures of old maſters, he made a public exhibition in April 1791, at the room which had belonged to Ford, the auctioneer, in the Haymarket: The profits ariſing from the price of admittance * he gave to his ſervant Ralph Kirkly.

A ſhort time before his death, a great quantity of his duplicate prints were ſold by Mr. Greenwood, of Leiceſter-ſquare.

After his death, his valuable collection of drawings by the old maſters, were arranged and valued by Mr. Poggi: Many of them were ſold by him, at his houſe in New Bond-ſtreet, where he had an elegant and convenient room for the purpoſe of diſplaying the prints, drawings, and pictures, in which he was a dealer.

The following account ſpecifies the different ſums obtained by the ſucceſſive ſales of his collections of pictures, prints, and drawings:

| | £. | s. | d. |
|---|---|---|---|
| The drawings which were diſpoſed of by Mr. Poggi, in May 1794, brought - | 570 | 12 | 6 |
| The pictures by old maſters only, ſold by auction, March 1795 - - - - - - | 10,319 | 2 | 6 |
| The remaining portraits, ſtudies, and unfiniſhed pictures of his own performance, ſold in April 1796 - - - - - - - | 4,505 | 18 | 0 |
| The drawings unſold by Mr. Pogi, together with his prints, diſpoſed of by auction by Mr. Phillips, March 1798 - - - - - - - - - - - - - | 1,903 | 16 | 6 |
| Total £. | 17,299 | 9 | 6 |

* The admittance One Shilling, and the Catalogue was entitled, "Ralph's Exhibition."

Sir

Sir Joſhua ſcarcely ever made any drawings, and the few, which he did produce, cannot claim notice but from their great ſcarcity, and for being the work of ſo diſtinguiſhed an artiſt. The few Academy figures * which he drew, are poor and feeble in the extreme. It would be difficult to collect a dozen ſpecimens of all of them together.

When he found it neceſſary to make any ſketches for his pictures, they were always executed in oil colours in a ſlight manner, merely to determine the general effect, but of theſe there are very few remaining.

While he was with Mr. Hudſon, he made ſome copies after the drawings of Guercino, which he executed with great ſucceſs; but it may be preſumed, that in the more advanced part of his life, he did not think this practice very advantageous to an artiſt.

During his reſidence at Rome, he painted ſeveral caricatures, particularly one picture containing about twenty figures, which were done after moſt of the principal Engliſh gentlemen then in that city. Mr. Malone ſpeaks of this picture, as having ſeen it in the poſſeſſion of Joſeph Henry, Eſq. of Straffan, in the county of Kildare.

Sir Joſhua never applied any mark or ſignature to his portraits, except to the whole-length of Mrs. Siddons, in the character of the Tragic Muſe, upon which he wrote his name on the hem of her garment.

The drawings by old maſters, which he collected, are diſtin-

* The late Mr. N. Hone had one or two ſpecimens, which were ſold in the ſale of his collection of prints and drawings.

guiſhed

guiſhed by a mark, which is given in the Appendix, but this diſtinction was not applied by himſelf, but by ſome other perſon after his deceaſe, before they were offered for ſale.

This account ſhall be cloſed by a ſtatement of the prices he received for his portraits, at different periods, as his reputation increaſed.

| | | | | | GUINEAS. |
|---|---|---|---|---|---|
| In the year | 1755 | a three-quarter portrait | | - | 12 |
| | 1758 | - - - | ditto | - - - | 20 |
| | 1760 | - - - | ditto | - - - | 25 |
| | 1770 | - - - | ditto | - - - | 35 |
| | 1780 | - - - | ditto | - - - | 50 |

There are ſeveral portraits of Sir Joſhua, moſt of which were painted by himſelf: They are all good likeneſſes, but the beſt is that in which he is repreſented with ſpectacles, which is the laſt he painted. From this there is an excellent print by Miſs Caroline Watſon, which ſtands as a frontiſpiece to Mr. Malone's edition of Sir Joſhua's works. There are two others, one by Gabriel Stewart, an American, who was for ſome years in London; the other by —— Breda, a German. There is alſo a ſmall whole-length, exceedingly like his air and manner, in the picture painted by Zoffani, of the Royal Academy, from which there is a mezzotinto by Earlom. There is likewiſe a buſt, which was modelled from him by Ceraci.

Of all the portrait-painters who have hitherto flouriſhed, there has been no one whoſe works were ſo well ſuited to the engraver in mezzotinto, as thoſe of Sir Joſhua. The conſequence has been,

 that

that a very great number of prints are ſcraped after his portraits, by all the different maſters in that branch of engraving.

The earlieſt of theſe productions are two portraits, one of Lady Charlotte Fitzwilliam, a very young lady, with her hair curled and decorated with a feather and beads, and holding up ſome looſe drapery with her right hand. The other, from a half-length of Lady Ann Dawſon, ſixth daughter of the Earl of Pomfret, in the character of Diana, with a ſpear in her right hand, and her left upon the head of a greyhound. Theſe prints are both by Mr. Mac Ardell, and are dated 1754.

In 1794, a catalogue of the prints, engraved after the portraits of Sir Joſhua, was publiſhed by Mr. William Richardſon, who then lived in Caſtle-ſtreet, near the Mews, but now reſides the corner of Vere-ſtreet, in the Strand.

The pamphlet, which is a ſmall octavo, contains a liſt of near ſeven hundred prints; ſome of which are duplicates engraved for books, but the chief part are in mezzotinto, and certainly form the moſt numerous collection of portraits that have ever been engraved after the works of one artiſt.

The following liſt contains the names of the ſeveral gentlemen who who were his pupils, and from whom he received great aſſiſtance in his draperies and back-grounds.

Gieuſeppe Marchi, born at Rome, was brought to England by Sir Joſhua.

Thomas Beach, a native of Dorſetſhire.

Hugh Barron, died 1791.

William Parry, A. R. A. died 1791.

John Berridge, a native of Lincoln.

—— Duſign,

* —— Dufign, died at Rome 1770.

——- Gill, fon of Gill the paftry-cook, of Bath, who is mentioned by Anftie, in his Bath Guide.

† William Doughty, died in Portugal 1780.

James Northcote, R. A. a native of Plymouth.

In clofing the anecdotes of Sir Jofhua, the author would be wanting in candour, if he did not acknowledge the advantages he received from the perufal of Mr. Malone's account of the life and writings of his friend; for although well acquainted with him, and frequently in his company, there are many circumftances narrated by Mr. Malone, which could only be known to

* As two of the above-mentioned gentlemen died too young to acquire any great rank in art, it may be fufficient to complete the account of their Memoirs in this place.

Mr. Dufign was fon of Colonel Dufign, by Lady Dorothy, daughter of the Earl of Hyndford.

This young gentleman was a few years with Sir Jofhua, and after he left him, was for fome time at Bath, where his father refided, and he there painted fome portraits; thence he went to Rome, where he furvived but a fhort time, and died in the latter part of the year 1770.

† William Doughty was a native of Yorkfhire, and was noticed by the Rev. Mr. Mafon*, by whofe means he was put under the care of Sir Jofhua.

In the year 1780 he left London for the Eaft Indies; but the fhip in which he was embarked was unfortunately captured, together with the reft of the convoy, by the combined fquadrons of France and Spain. This event affected his health, and he died not long after at Lifbon.

In the Exhibition of the Royal Academy in 1778, there was a three-quarter portrait of the Rev. Mr. Mafon, which was painted by him, and had much merit.

* Precentor of York, Author of Caractacus, &c.

 thofe

those who enjoyed the familiar intimacy of Sir Joshua. The whole of his work is worthy the perusal of every student in art, as it contains a valuable collection of reflections and criticisms on painting, sculpture, and architecture.

There is also another account, which appeared soon after Sir Joshua's death, by an anonymous writer, the title "Testimonies to the Genius and Memory of Sir Joshua Reynolds," by the author of Imperfect Hints towards a New Edition of Shakspeare, quarto.

A rhapsodical account of Sir Joshua, together with several of his contemporaries and friends.

Published for J. Walter, Charing Cross, 1792. Price five shillings.

## ROBERT DAVY,

Born at Columpton in Devonshire. It is not known who was his master. He studied some time at Rome, whence he returned to London about the year 1760. He chiefly painted portraits, but was not very successful in his practice, and therefore became a drawing-master; in which capacity he for some years attended one of the Ladies' schools in Queen's-square. He was also under drawing-master at the Academy at Woolwich.

As he was returning home in the evening, he was knocked down near his own door in John-street, Tottenham-court-road, in consequence of which he languished a few days speechless, and died the last week in September 1793.

 He

He ſometimes copied pictures, among which he made an excellent ſmall one of Mr. Weſt's Death of General Wolfe.

## JACOB MOORE,

A native of Edinburgh, who painted landſcape. He went to Rome about the year 1773, where he practiſed till he acquired conſiderable reputation.

Great praiſe has been beſtowed upon his works, but they were very much over-rated, when raſhly compared to the productions of Claude Loraine*. He had ſome plates engraved from his landſcapes while at Rome, which, together with ſome pictures and other property, were brought to London after his deceaſe, aud ſold by auction by Chriſtie.

At Rome he was employed by the Prince Borgheſe, to conduct the alterations which were made in the gardens of his Villa, near the Porta Pinciana, executed in imitation of the modern

* The following extract is taken from a late publication: " A few years ago, " Prince Borgheſe patronized Jacob Moore, who was the boaſt of the Britiſh " nation, and then ſtudying at Rome as a landſcape painter. He not only felt " the beauties of Claude Loraine, but rivalled them. His own portrait, with an " accompaniment of foreſt ſcenery, contributed by himſelf to the Chamber of " Painters in the Gallery at Florence, is an honourable teſtimony of uncommon " excellence."

Vide Anecdotes of the Arts, &c. publiſhed by the Rev. James Dallaway, M. B. F. S. A. quarto. Printed for Cadell and Davies, 1800.

ſtyle

ſtyle of gardening,† now practiſed in England; and it may be preſumed, that the Prince was perfectly ſatisfied with Moore's exertions, as he teſtified his approbation by ſome very elegant preſents, which he beſtowed upon the artiſt.

Mr. Moore died of a fever at Rome in 1795, leaving a reſpectable property to his relations in London.

## DOMINIC SERRES, R. A.

Born at Auch in Gaſcony, and educated in the college of that city.

When he was a young man, he left his friends rather abruptly, and went to the Weſt Indies, which voyage was occaſioned, as he ſaid himſelf, by a diſappointment in a tender connexion.

He ſtaid a few years at the Havannah, and afterwards entered on board a Spaniſh ſhip, in which he was taken priſoner, brought to England, and confined in the Marſhalſea priſon in the Borough. There he married, and, when releaſed, ſettled in a ſhop upon London-bridge, whence he removed to Piccadilly, nearly oppoſite the Black Bear inn, where, in a ſmall ſhop, he expoſed his pictures at the window for ſale, which were moſtly Sea Views, and ſometimes Landſcapes.

In this ſituation, it ſhould ſeem, that he acquired notice, as

* There is a View of the Lake and Temple that form part of the alterations of theſe gardens, which was etched by A. C. Dico at Rome, and is dated 1788.

from

from this place he removed to Warwick-ſtreet, Golden-ſquare, where he obtained much reſpectable employment, and acquired the patronage of ſome gentlemen of rank in the naval department.

In the year 1785, Mr. Serres painted a large picture of an engagement between a French and Engliſh frigate by moonlight, in which the former claimed ſome ſort of merit in not being captured, as the Engliſh was obliged to retreat, in conſequence of another French veſſel interfering. This picture the artiſt carried to Paris, where it was left, but upon what ſpeculation the author never could learn. This was the only time in which the painter ever ſaw Paris, although a native of France.

He alſo painted the Naval View of Lord Howe's Engagement with the Combined Squadrons of France and Spain, off Gibraltar, in 1782. It was done to accompany Mr. Copley's picture, which is now in the Council Chamber at Guildhall; but Mr. Serres's name was not announced to the public, when his work was exhibited in the Green Park, St. James's.

When the Royal Academy was inſtituted, he was choſen one of the members, and ſome years after appointed marine painter to the King. In January 1792, he was appointed librarian to the Royal Academy in the place of Mr. Wilton, who reſigned that poſt upon being appointed keeper. In this ſituation, it muſt be allowed, he was better qualified than ſome others who have enjoyed it, for he was a tolerable Latin ſcholar, ſpoke the Italian language perfectly, underſtood the Spaniſh, and poſſeſſed ſomething of the Portugueſe; add to this, that few foreigners were better maſters of the Engliſh language: but, what

what is ſtill more to his praiſe, he was a very honeſt and inoffenſive man, though in his manners *un peu du Gaſcon.*

He died at his houſe in St. George's-row, near Oxford Turnpike, where he had reſided ſeveral years, November the 3d, 1793, and was buried at Paddington. He left a widow, two ſons, and four daughters; the eldeſt, who purſues the profeſſion of his father, viſited Italy in 1790, and is now ſettled in London; the youngeſt teaches drawing.

## GEORGE JAMES, A.

Was grandſon to the perſon who built Meard's-court, Dean-ſtreet, Soho. It is not known who was his inſtructor in painting, but he ſtudied for ſome years in Rome.

On his return to London he ſettled in Dean-ſtreet, and practiſed as a portrait-painter; but not being much employed, he went to Bath about the year 1780, where he was not more fortunate.

After a few years reſidence in that faſhionable city, he went to Boulogne Sur Mer, where, in common with many more of the Engliſh, who then reſided at that place, he was confined in priſon, under the ſanguinary tyranny of Robeſpierre. His conſtitution ſunk under this oppreſſion, and he died there ſome time in the year 1794.

He was one of the early aſſociates of the Royal Academy, yet as a painter could not be ſaid to rank very high in the profeſſion; but, as he inherited property, and alſo married a lady of

of confiderable fortune, his circumftances were fufficient to fupport him in genteel independence, without the aid of his pencil.

As a matter of pleafantry it may be allowed to obferve, that in the Exhibition of the year 1768, there was a large picture painted by this Artift, and announced in the Catalogue as "The Portraits of Three Young Ladies* of Quality;" upon which, the Critic of the day pronounced it to be the "Portraits of Three Young Ladies of no Quality at all!" which in truth was but a juft characteriftic of the work: It was tame and inelegant both in defign and execution, and, though carefully painted, did not poffefs the leaft traits of the hand of a mafter.

## SAMUEL HIERONIMO GRIMM.

A native of Switzerland, who came to England about the year 1768. His chief employment was in drawing landfcapes and views of antiquity, in which he was not remarkably powerful, yet had conftant employment as his prices were low.

His principal work was a drawing which he made for the Society of Antiquaries, after an ancient picture preferved in Windfor Palace; the fubject—"The Departure of Henry the

* The ladies were the daughters of the Countefs Waldegrave, now Duchefs of Gloucefter: they were at that time among the youthful and beautiful of the fex.

Eighth for Boulogne * ;" from which drawing a print was engraved by Basire.

The late Mr. Burrell, and the Rev. Sir Richard Kay, Bart. employed him much in making sketches and drawings for their topographical collections.

He died at his apartments, Covent Garden, in June 1794, leaving a small property to his relations in Switzerland.

## JOHN WEBBER, R. A.

Born in London; but his father, who was a sculptor, was a native of Berne, in Switzerland.

The son received great part of his education as an artist in Paris, but afterwards entered the Royal Academy of London.

In the last voyage which Captain Cook made to the South Seas, Webber was appointed draughtsman to the expedition; and when the two ships, the Discovery and the Resolution, arrived at St. Peter and Paul, Kamtschatka, Webber was obliged to act as interpreter between Captain Gower and Major Behm, he being the only person on board of either ship who understood German.

From this voyage he returned in 1780, when he was employed by the Lords of the Admiralty to superintend the engraving of the prints, executed after the drawings which he

* This picture has been since removed to the Society of Antiquaries.

had

had made, reprefenting the different events and fcenes that occurred in the voyage.

When this work was concluded, he publifhed, on his own account, a fet of views of the different places he had vifited in the voyage. They were etched and aquatinted by himfelf, afterwards coloured, and produced a very pleafing effect. This work was in part completed, when his health declined, and after lingering for fome months, he died April 29, 1793. His complaints were not underftood till after his deceafe, when they were found to have proceeded from a decay of the kidneys.

His works confifted of paintings and drawings; the former were chiefly landfcapes, though he painted fome figures reprefenting the Inhabitants of the South Sea Iflands, but they were deficient in the drawing. His landfcapes were pleafing, and carefully finifhed, with rather too much attention to the minutiæ, and the colouring frequently too gaudy. There is a picture painted by him in the Council Chamber of the Royal Academy; but the beft picture of his hand is a fmall View, in the poffeffion of J. Farington, R. A.

At his death he left a very decent property, acquired by his own induftry, and which defcended to his brother William, who is a fculptor, and was a pupil of the late Mr. Bacon.

He was elected an Affociate of the Royal Academy, November 7, 1785, and Royal Academician February 1791.

## MAURITIUS LOW.

Whether confidered as an artift, or as a man, is not very deferving the notice of the biographer; but, as he was the perfon who obtained the gold medal firft offered, by the Royal Academy, to the ftudent who fhould produce the beft* hiftorical picture, he cannot be paffed over in filence.

He was the pupil of Mr. Cipriani, but improved little under his tuition. He was alfo admitted a ftudent of the Royal Academy, among the firft of thofe who entered that inftitution. In this fituation he made very flender advances in art, being too indolent and inattentive to his ftudies to attain any excellence. His character is rather favourably defcribed in the following paragraph, which appeared in one of the public papers foon after his death:

"DIED,

†"A few days ago, at an obfcure lodging at Weftminfter, "Mauritius Lowe, a painter of confiderable eminence in his "profeffion at ftarting, being the perfon the Royal Academy "firft fent to Italy, to paint a picture according to one of the "articles of their inftitution; but being of a debauched habit "of mind, he painted no picture at Rome, but diffipated his

* The fubject given for the pictures was, Time difcovering Truth, with two other figures of Envy and Detraction. The fize, a half-length canvafs.

† From the Sun, September 19, 1793.

time

"time to no purpofe. He was a natural fon of the late Lord "Sutherland, from whom he had an annuity. He was much "efteemed by Dr. Johnfon, who bequeathed him a legacy, and "ftood to one of his children as godfather. Some of his con-"verfations are recorded in Jemmy Bofwell's book. He was a "perfon of elegant education and agreeable addrefs."

This account, like moft of the obituary anecdotes in the public papers, is partly true and partly falfe.

It muft be allowed, that Mr. Low's conduct while at Rome, to which place he was fent by the Royal Academy in 1771, is juftly defcribed, but his being efteemed by Dr. Johnfon is extraordinary; for Mr. Low's morals, and religious, or, rather irreligious, principles, muft have been very artfully concealed, or he never could have acquired fo much of the Doctor's good opinion as he certainly poffeffed. It muft alfo be obferved, that the legacy was left not to Mr. Low, but to his child, who was the Doctor's godfon.

Of the elegance of his education, or of his agreeable addrefs, it would be difficult to produce any favourable proofs. It has been faid, that he was for a fhort time at Weftminfter fchool; if fo, he acquired a very flender portion of improvement from that feminary. Mr. Low in his perfon was rather below the middle fize, but well made; his features much injured by the fmall pox, and farther disfigured by the want of an eye, which he loft in infancy, and, as he himfelf faid, by the neglect of his parents.

As

As an artiſt his abilities were very ſlender, nor did he ever produce any work worthy of notice, except a long drawing of Homer reciting his Iliad to the Greeks; the principal figures about nine inches high; but this was rather a ſketch than a finiſhed drawing.

If it be aſked, how Mr. Low, though deficient as an artiſt, could obtain the medal? it may with truth be ſaid, that he owed his ſucceſs to the partiality of the Italian gentlemen, members of the Academy, who voted for him at the ſolicitation of Mr. Barretti, for whom Mr. Low had been a very favourable evidence on his trial in the year 1769.

The other candidates upon this occaſion were,

Mr. Wm. Parry,
Mr. Jas. Durno.
Mr. Wm. Bell, of Newcaſtle-upon-Tyne:

And the author of theſe Anecdotes; who would be ſuſpected of partiality, were he to attempt any farther comments upon the circumſtance, than that of remarking, that Mr. Durno's picture poſſeſſed infinitely more merit than that of Mr. Low.

## ——— MIERS.

A landſcape-painter, who came to England about the year 1788, after the democratic troubles in Holland, in which he had taken part, and therefore was obliged to quit his native country.

His

His productions were generally ſmall, ſeldom larger than the three-quarter canvaſs, in which the figures, cottages, and trees were finiſhed with great care, labour, and neatneſs; but they do not poſſeſs that maſterly correctneſs which is to be found in the Works of Oſtade, the maſter whom he ſeems to have imitated.

He worked much for ſome of the picture-dealers, but received more pleaſant encouragement from the liberality of George Bowles, Eſq. of Wanſtead.

He executed ſeveral drawings, or rather pictures, in water-colours, in which the extreme neatneſs of handling is the more remarkable, they being produced by the proceſs generally called *body colours*, and which is certainly the moſt intractable method in which colours can be employed.

He died of the gout at his lodgings in Berner's-ſtreet, Oxford-road, February 1793.

A picture on a half-length canvaſs, which he painted for Mr. Greſs, was ſold for thirty-three pounds twelve ſhillings, in the ſale of that gentleman's effects; the ſubject, a Waterfall. This was executed in a manner much more maſterly than the generality of his pictures, and probably was among the largeſt of his works.

The author has been ſhewn ſome etchings which were ſaid to be of his hand, but they are no more than outlines, and appear rather to be doubted.

## L. GUTTENBRUNN.

A native of Drefden, who came here about the year 1789, and ftayed nearly three years. His name ftands in the Catalogue of the Exhibitions of the Royal Academy until 1792, about which time he went to Peterfburgh, by the advice and recommendation of the Ruffian Ambaffador. There he ftaid but a few years, yet long enough to acquire a fortune fufficient to gratify his wifhes, with which he retired to, and fettled at Berlin.

He was a member of the Academy of Florence, and therefore, it may be prefumed, had ftudied in Italy. He painted both portraits and hiftory; the latter were chiefly fmall figures, of which kind there is a print after one of his pictures, engraved in the dotted manner by the brothers Faccius; the fubject, Apollo and The Mufes. It is but juftice to fay, that the print gives a very good idea of the picture, which is not a very ftriking fpecimen of great powers in the painter. This print was publifhed by himfelf in 1794. The plate was afterwards fold to Mr. Colnaggi, and fome of the figures were altered by Mr. Bartolozzi.

When the print was firft finifhed, moft of the heads of the female figures were portraits from Italian ladies then living.

## CHARLES BENAZEE.

The ſon of an engraver of that name. He was many years abroad, where he ſtudied as a painter.

He painted both portraits and hiſtory. Of the latter, there are ſome ſubjects repreſenting the melancholy Cataſtrophe of the unfortunate Monarch of France, Louis the Sixteenth, from which prints have been engraved. His abilities as a painter were not very conſiderable. He died in the ſummer of 1794.

## FRANCIS MILNER NEWTON, R. A.

A portrait-painter, the ſcholar of M. Teuſcher. As an artiſt, he never produced any diſtinguiſhed works; but, if his abilities did not qualify him to acquire fame, he was ſo far favoured by fortune, that through marriage, and the partiality of friends, who left him legacies, that before his death he poſſeſſed a very ample income.

At a time when the artiſts were accuſtomed to aſſemble for their mutual benefit, before they obtained a charter, Mr. Newton was generally choſen Secretary, and when they were incorporated, he was appointed to the ſame office. This ſituation he reſigned, in conſequence of the diſputes that took place among the members of that body.

At the foundation of the Royal Academy was choſen a

 member;

member; he was alſo appointed the firſt Secretary to that inſtitution; and, when the buildings at Somerſet Place were finiſhed, he had apartments allotted to him, where he reſided until December 1788, when, finding the duties of his ſituation increaſe beyond his declining powers, he reſigned* his poſt, and was ſucceeded by Mr. Richards.

Mr. Newton had for ſome years a houſe at Hammerſmith, as a country reſidence. It is ſingular, that when he returned there, after leaving the Academy, the firſt information he received was, the death of an old acquaintance, named Earle, and that he had left him a large fortune; in conſequence of which, he retired to Somerſetſhire, on a part of the eſtate bequeathed to him, where he died the latter end of Auguſt 1794, at Barton Houſe, near Taunton.

He was for ſeveral years Deputy Muſter Maſter of England, but quitted that engagement ſome years before his death.

In deteſtation of the cruelty of ſuch parents as Mr. Earle, the author may ſurely be allowed to relate, that in making Mr. Newton his heir, he diſinherited an only ſon, who had committed no other fault than that of marrying a woman without fortune; nor was Mr. Newton in the leaſt inclined to mitigate the ſeverity of the parent's conduct, for liberality, unhappily, formed no part of his character.

* Upon his reſignation, the Council of the Royal Academy preſented him with an elegant ſilver cup of the value of eighty guineas.

## JOHN ALEXANDER GRESSE,

Born in London, but his father was a native of Rolle, on the Lake of Geneva.

The ſon received his firſt rudiments in drawing from Scotin, the engraver—was afterwards a ſhort time under the tuition of Mr. Major, and, after quitting him, was under the care of Mr. Cipriani, with whom he ſtaid ſeveral years, during which time he alſo received ſome inſtructions from Zucarelli.

He was among the firſt of thoſe who attended the Duke of Richmond's Gallery. He ſoon after entered the Academy in St. Martin's-lane: In both theſe ſituations he obtained premiums, being one of the firſt candidates who claimed the notice of the Society, then newly eſtabliſhed, for the Encouragement of Arts, &c.

Though his talents were good, his application and energy were not of the force neceſſary to enſure ſucceſs in the higher departments of Art; and inheriting a decent fortune from his father*, he added to it by the profeſſion of a drawing-maſter, in which he acquired high reputation and great practice; and

* The ground upon which Stephen-ſtreet and Greſse-ſtreet, Rathbone-place, now ſtand, was the property of the father, and was let by him on a building leaſe, and the ſtreets named from him. They were finiſhed about the year 1771, before which time the ſpace had been gardens belonging to the manſion of a wealthy brewer, who formerly reſided in Tottenham-court-road.

May 1777, he had the honour of being appointed drawing maſter to the Princeſs Royal, and the younger Princeſſes.

In his youth he executed ſeveral drawings for Mr. Boydell, and alſo etched the figures, &c. which are in Kennedy's Account of the Statues and Pictures at the Earl of Pembroke's, at Wilton, though it muſt be confeſſed that thoſe plates received much improvement from the aſſiſtance of Mr. Bartolozzi.

There are alſo extant four other etchings by his hand; one, a View of Framlingham Caſtle, Suffolk; another, a Cottage; alſo two figures, one of which, a St. Jerome, is mentioned by Baſſan in his Catalogue; the fourth is from Nicholo Pouſſin, the ſubject, a Satyr ſleeping, the ſize of which plate is twelve inches by nine. All theſe are ſcarce.

He died February 19, 1794, in the fifty-third year of his age, and was buried at St. Ann's, Soho, leaving a widow, from whom he had been divorced by the Eccleſiaſtical Court ſome years. As he died without relations, he bequeathed his fortune to different friends, among which he kindly included the writer of theſe Anecdotes, who would conſider himſelf as guilty of ingratitude, were he to paſs over the circumſtance in ſilence.

## DAVID ALLAN,

Was a native of Edinburgh, who received much patronage from Sir William Erſkine. He painted portraits and hiſtorical ſubjects. He was for ſeveral years at Rome, whence he returned

in the year 1777, and refided in London a few years. About the year 1780 he fettled in his native city, where he fucceeded Mr. Runciman as the mafter of the *Academy, which is there eftablifhed, for the Introduction of Youth in the Arts of Defign, that they may be qualified to conduct the decorative departments of the various manufactories of that place.

He died at Edinburgh in Auguft 1796.

There are feveral prints publifhed after his pictures, one of which is engraved—the fubject, The Origin of Painting, or, the Corinthian Maid drawing the Shadow of her Lover.

There are alfo four prints, which were executed in aqua tinta by Mr. Paul Sandby, from drawings made by Mr. Allan while at Rome, which reprefent the Sports and Employments of the People during the Carnival, in the Corfo. Several of the figures introduced in them, are portraits of perfons well known to the Englifh who vifited Rome between the years 17;0 and 1780.

## BENJAMIN VANDERGUTCHT,

Was the fon of Gerrard Vandergutcht, the engraver, who is mentioned by Mr. Walpole in his Catalogue of Engravers.†

It is remarkable that Benjamin, who was one of twins, was

* This Academy, which is a public inftitution, is now under the care of Mr. Graham, an artift, who refided for fome years in London.

† Page 221, octavo edition, 1782.

the

the thirty-fecond child of his parents, who both furvived to a very advanced age.* .

The father, who was bred an engraver, engaged as a picture dealer, but the fon Benjamin began his career as a painter, on which account he entered the Academy in St. Martin's-lane; and, at the foundation of the Royal Academy, was admitted one of the firft ftudents in that inftitution. He for fome time purfued the arts, and produced fome pictures of very confiderable promife; one of the moft ftriking was, a half-length portrait of Woodward, the comedian, which was in the exhibition of the Royal Academy in 1774, and afterwards prefented by the artift to the Governors of the Lock Hofpital, where it is ftill to be feen in the Committee Room. He alfo painted feveral portraits from other actors in different dramatic fcenes, after which there are prints in mezzotinto; alfo one of David Garrick, as Steward of the Stratford Jubilee, from whom the young artift received fome patronage.

Whatever promife thefe works might indicate as to the abilities of the artift, he appeared not himfelf to be much encouraged by the profit they procured to him, for he quitted the practice of painting, and adhered to the trade which his father had eftablifhed before him, namely, that of dealing in pictures; to which he added, the bufinefs of cleaning them; which laft employment gave occafion to his unfortunate death, which happened in the following manner:

He was employed to clean and repair the pictures at Bur-

* The father died 1776, aged eighty, and the mother furvived fome years.

lington-houfe,

lington-houſe, Chiſwick, whence he generally croſſed the Thames in the evening, to a houſe which he had at Eaſt Sheen. In this paſſage, when near Barnes Terrace, the boat was run down by a barge, under which poor Mr. Vandergutcht ſank and periſhed. It was ſuppoſed that he ſtruck his head againſt the bottom of the veſſel, for he was an expert ſwimmer, and, though ſoon found, yet no means could reſtore him to animation. There were alſo in the boat two women and an infant; the latter floated and was taken up ſafe, but one of the women periſhed. This fatal accident took place on the twenty-firſt of September 1794.

At the time of his death, his town reſidence was in Lower Brook-ſtreet, Groſvenor-ſquare, the ſame in which his father lived ſeveral years, and where he had built a large room to hold his pictures. This room was greatly improved by the ſon, in which he arranged his collection, and exhibited them to his friends and the amateurs of art, who were invited and admitted by tickets given for that purpoſe: Strangers paid a ſhilling on admiſſion.

Before this room was opened, he reſided a *ſhort* time in Pall Mall, in a houſe where the Shakſpeare Gallery now ſtands, but quitted thoſe premiſes in conſequence of the following event.

He had ſold a picture to Mr. Deſenfans, but, after the purchaſe, a diſpute took place, whether it was an original of Pouſſin, or only a copy. This terminated in a lawſuit, in which ſeveral eminent artiſts gave their different opinions; but the defendant loſt his cauſe, the majority pronouncing it to be a copy; therefore the picture was returned, and the purchaſe money

money paid back. It is, however, but juſtice to obſerve, that Sir J. Reynolds gave it as his private opinion, that the picture in diſpute was an original, but he was not ſubpœnaed upon the occaſion, owing to ſome miſunderſtanding which had taken place between him and Vandergutcht, prior to the litigation.

After his death, his collection of pictures and other productions of art were ſold at auction by Chriſtie, at his rooms, Pall Mall, March the 11th and 12th, 1796.

## JAMES DURNO.

His father was a native of the North, who, in the latter part of his life, reſided at Kenſington Gravel Pits, the proprietor of a brewery. The ſon was firſt a ſcholar of Caſſali, and afterwards received ſome inſtructions from Mr. Weſt, whom he alſo aſſiſted in ſome of the duplicates of his pictures.

He chiefly practiſed as an hiſtorical painter, and in the year 1771, obtained a premium of thirty guineas for an hiſtorical picture; and again in 1772, one hundred guineas, being the firſt premium given that year for the beſt hiſtorical picture.

He alſo aſſiſted Mr. Mortimer in the ceiling which he painted for Lord Melbourn, at Brocket Hall, Herts, about the year 1771.

In 1774, he left England and went to Rome, where he chiefly reſided till his death.

In Boydell's Shakſpeare Gallery there were but two pictures painted by Durno when at Rome; the ſubjects were, Falſtaff raiſing

raiſing Recruits, and in the Diſguiſe of the Old Woman of Brentford; but theſe works did not anſwer the expectations of thoſe for whom they were painted.

He died at Rome the latter part of the year 1795.

## STEPHEN ELMER, A.

A painter of dead game and ſtill life, in which line of art he produced ſeveral good pictures, and was conſidered as the ſuperior artiſt of his time for the repreſentation of thoſe objects, which are familiar to the ſportſman, the cook, and the *bon vivant.*

He reſided chiefly at Farnham, in Surrey, where he dealt as a maltſter, and where he thought himſelf conveniently ſituated to purſue his favourite ſtudy, but which he intimated to be much more pleaſant than profitable to him.

At what time he died is not exactly known, but he ceaſed to exhibit in 1795, that being the laſt time that his name appears in the Exhibition Catalogue of the Royal Academy, of which inſtitution he had for ſeveral years been a very reſpectable aſſociate.

At his death, he left his collection of pictures and other property to a nephew, who, in the ſpring of 1799, made an exhibition and ſale of his uncle's works, at a great room in the Haymarket, the ſame which had belonged to Ford the auctioneer.

The title of the catalogue which contained the deſcription of

the pictures was, *Elmer's Sportman's Exhibition.* It contained a list of one hundred and forty-eight pictures painted by Mr. Elmer; among which were, six Heads, from one of which there is a print; to these were added, some few by old masters, which the artist had collected. Many were sold, and certainly at no despicable prices, as may be supposed by the following list: 1. a Dead Hare, on a three-quarter canvass, eighteen guineas; 2. Water Spaniel and Heron, on a half-length canvass, thirty guineas; 3. Dead Hare and Brace of Woodcocks, half-length canvass, twenty-five guineas; 4. The Politician—an Old Man reading News, kit-cat size, thirty guineas.

The following year these pictures were removed to a house in Gerrard-street, Soho, which by some accident caught fire on the night of the sixth of February 1801, and was totally consumed, together with a collection of the works of Mr. Woollet, comprehending proofs of all his principal works, from his earliest to his last productions. This unfortunate event diminished the number of Mr. Elmer's pictures, but did no great injury to the fortune of the nephew, as he recovered the sum of three thousand pounds, as their value, from the Insurance Office.

## GEORGE CARTER.

Born at Colchester, Essex, of inferior parents, and educated in the Free School of that town. He first appeared in London in the quality of a servant, afterwards became shopman to Mr. King,

King, the mercer, and then engaged as partner in the ſame line of buſineſs with another perſon in Chandos-ſtreet, Covent-garden; but they failed in a few years, when he announced himſelf as a painter; and, being a man of good perſon and ſpecious addreſs, he inſinuated himſelf into the ſociety of ſome of the artiſts, whoſe aſſiſtance he obtained in the correction of his imperfect productions.

It is unknown by what contrivance he procured the means of travelling, but he viſited Rome, Peterſburgh, Gibraltar, and, laſt of all, the Eaſt Indies. At the firſt place he affected to ſtudy the art, though his ſtay was too ſhort for him to acquire any advantage by the viſit; but at other places, when his purſuit was gain, he had the art to acquire a ſufficient fortune to enable him to retire to what he called his cottage, at Hendon, where he died, though at what time I cannot now aſcertain. His prints and other articles were ſold at auction by Greenwood, in May 1795.

In the Exhibition of the Royal Academy 1778, there was a picture painted by him, which he afterwards preſented to the church of St. James, Colcheſter; the ſubject, The Adoration of the Shepherds. Whoever views that production, will be inclined to pity the imbecility of the artiſt, if they do not reflect, that nothing but great effrontery could poſſibly ſtimulate a man to preſent ſo wretched an offering at the altar.

Early in the year 1785, he made an exhibition of his works at the ſame room in Pall Mall, which had been uſed by the Royal Academy at its firſt foundation.

The catalogue to this Exhibition ſpecifies thirty-five articles,

nine of which are ſo curiouſly and pompouſly deſcribed, that the reader may probably be entertained with a few extracts, which are faithfully given from the original, now become extremely ſcarce.

After the title, the deſcription of the pictures is introduced by the following little proem :—" Theſe pictures were all painted without commiſſion—the motive - - - to celebrate good men and " brave actions - - - - they are now at the diſpoſal of any Noble- " man or Gentleman who may wiſh to poſſeſs either the whole, " or a part of them."

The catalogue then enumerates nine pictures, with their deſcriptions, ſome of which nearly fill a quarto page. They are as follows:

" No. 1. Siege of Gibraltar.
" No. 2. Her Royal Highneſs the Princeſs Royal conducting
" the young unmarried Nobility to the Altar of
" the Graces.
" No. 3. The Immortality of Garrick.
" No. 4. The Death of * Cook.
" No. 5. The Death of Sir Philip Sidney.
" No. 6. Floating Batteries.
" No. 7. The Death of † Farmer.
" No. 8. The School of Shenſtone.
" *In imitation of Spencer.*"

The deſcription of the laſt-mentioned picture is ſo curious,

* Capt. Cook. † Capt. Farmer, of the Quebec.

that

that the reader can hardly be difpleafed with the following extract:

" Beautiful poem! that renovates, in the moft pleafing tones, " all the little frolics and wayward paffions of childhood *. " The *author* was fo captivated with *the* defcription of *this* " fchool, that he fcarcely ever loft fight of it for up- " wards of four years, although at that time he travel- " led many thoufand miles, he was therefore induced to " paint it, that his thoughts might be at liberty to *embrace* " *other fubjects*." How far the artift's mind might be invigorated by the relief he found in the ufe of his pencils upon this occafion, cannot be determined, but certainly his after *embraces* of *other fubjects*, were not fufficiently vigorous to produce any thing more than abortions of art, fimilar to thofe which he then exhibited.

" No. 9. Twelve o'Clock (its companion.)"

The fubject of this picture is compofed from the latter part of the fame poem, in which the poet defcribes " the wayward frolics" of the children after they are difmiffed from fchool.

The reft of the exhibition confifted of inferior fubjects, particularly Views of the Fortrefs of Gibraltar; " which, fhould " they meet the public approbation, he may probably have " them engraved in aqua tinta." Such was the probability in

* *Sic orig.* we prefume the painter meant as follows: " The *artift* was fo captivated with the *poet's* defcription of a *country* fchool."

the

the mind of the artiſt, but the public did not furniſh approbation ſufficient to enable him to produce the prints.

He publiſhed ſeveral prints, taken from the pictures juſt mentioned, in which the merit of his performances are fully illuſtrated. He alſo publiſhed, an Account of the Loſs of the Groſvenor Indiaman, collected from a ſeaman who was on board the ſhip, and made his way with great difiiculty to the Cape of Good Hope. In the title to this work, he ſtyles himſelf hiſtorical painter.

## GEORGE WILLISON.

A native of Scotland, who ſtudied for ſome time as a painter at Rome.

Upon his return to England, he ſettled in Greek-ſtreet, Soho, where he reſided in 1771, and the following year, and was an exhibitor at the Royal Academy in the ſame years. Not meeting with much employment, he went to the Eaſt Indies, where by his pencil, aſſiſted by friendly connections, he acquired a fortune, upon which he returned to his native ſoil, and ſettled in Edinburgh, where he died about the year 1795.

The pictures which he painted before he went to the Eaſt are flat and feeble in the drawing, but have ſome attempt at colouring.

Mr. Williſon, before his death, was conſidered as the richeſt commoner of his country in jewels, as ſome perſon of large fortune in the Eaſt, had bequeathed him the whole of his pro-

1 perty,

perty, much of which confifted in thefe valuable articles. This acquifition he obtained through the fkill he poffeffed in phyfic, by which he was enabled to cure his benefactor of a wound, with which he had been long and painfully afflicted, and therefore in acknowledgment left him his heir.

## ANTONIO ZUCCHI, A.

A native of Italy; was introduced to this country by Meffrs. Adams, the architects, by whom he was principally employed in painting decorations for the edifices which they erected in different parts of the kingdom.

The fubjects of his pencil were poetic-hiftory, ruins, and ornaments, all which he painted in a light and pleafant manner, but with no folid learning or power in art.

Some of his performances may be feen at the Queen's Houfe, in St. James's Park, where there is a ceiling painted by him. There is alfo much of his work at Ofterley* Park.

After refiding here feveral years, he quitted† London, and retired to Rome, in company with Angelica Kauffman, where he continued to his death, which happened the latter part of December 1795.

He was an affociate of the Royal Academy.

* This feat was originally built by Sir Thomas Grefham, and was lately poffeffed by Robert Child, Efq, from whom it defcended to his grand-daughter, the prefent Countefs of Jerfey.

† In Auguft 1781.

## JOHN MEDINA,

A portrait painter, was grandſon to Sir John Medina, mentioned by Mr. Walpole in the third volume of his Anecdotes.

He reſided ſome time in London, and was an exhibitor in the year 1772, and the ſucceeding year.

In a daily paper of October the 5th, 1796, ſome account was given of this artiſt, in conſequence of his death, which happened the latter end of the preceding September, at Edinburgh, of which place he was moſt probably a native, as his grandfather was long ſettled there, who, as Mr. Walpole obſerves, was the laſt perſon knighted in Scotland before the Union.

It is curious to note, that the writer of the paragraph above mentioned, ſays nothing of his abilities as a "*limner*," for ſo he ſtyles him, but obſerves, "that the public at large have juſt "cauſe to deplore his loſs, from that ſuperior profeſſional talent "of which he was poſſeſſed, of reſcuing from decay and ruin "ſome of the beſt collections of pictures in the kingdom, a recent "inſtance of which occurred of that of our Scottiſh kings, "in the palace of Holyrood Houſe, the renovation of which will "long appear as monuments of his unrivalled merit. With him "ends, in the male line, the name of Medina in this country."

This is indeed a ſpecimen of injudicious praiſe; for, if the chief merit of Mr. Medina conſiſted in cleaning or renovating decayed pictures, his claim to the reputation of an artiſt may well be denied to him, without the imputation of injuſtice or ſeverity.

## H. W. SCHWEICKHARDT,

A native of Holland, who, in consequence of the disturbances of that State, came to England in the year 1788.

He resided a few years in London, and painted cattle and landscape, particularly frost pieces, and was a frequent exhibitor at the Royal Academy.

His pictures were of that class which the Italians distinguish by the title of *pasticcios*, rather than original compositions; but they were executed in a neat, pleasant style, which was their principal merit.

There is a collection of prints of animals, which were etched and dedicated by him to Mr. West. This little work was published by Messrs. Boydells, and is dated 1788.

He ceased to exhibit in the year 1796, about which time he returned to Holland. He styled himself "Director of the Academy at the Hague."

## WILLIAM HODGES, R. A.

The only child of his parents, was born in London. His father was a smith, who kept a small shop in St. James's-market.

When young, he was sent to Shipley's Drawing School, where he received the early part of his education as an artist; whence he was taken by Mr. Wilson, the landscape-painter, as an assistant and pupil.

After he quitted his master he resided alternately in London and the country, particularly at Derby, where he painted some Scenes for the Theatre of that Town.

About the ſame period he painted an interior View of the Pantheon, Oxford-road, which, if not quite ſo correct as might be wiſhed, is yet the beſt repreſentation that now remains of that once beautiful building.

Though poſſeſſed of much ingenuity, yet his employment was not equal to his wiſhes: he therefore prudently accepted an appointment to go as draughtſman in the ſecond voyage to the South Seas, which was conducted under the command of Capt. Cook. This ſituation he obtained through the intereſt of the late Lord Palmerſton, at that time one of the Lords of the Admiralty.

After an abſence of three years he returned in 1775, and for ſome time was employed to arrange the drawings which he had made in the voyage, and to ſuperintend the execution of the plates which were engraved after them, to ſerve as illuſtrations of the narrative. He alſo painted ſome pictures for the Admiralty, of Scenes at Otaheite and Ulieta.

Soon after he returned, he married and ſettled at Pimlico; but his young wife dying in child-bed, and he himſelf not meeting with much employment after he had completed the buſineſs of the Admiralty, he left England for the Eaſt Indies; where, being aſſiſted by the patronage of Mr. Warren Haſtings, he acquired a very decent fortune, and returned to England in June 1784.

Soon after his arrival he married a ſecond wife, who was niece to Mr. Whitehurſt*, and ſettled in a houſe in Queen-ſtreet,

* Author of the Theory of the Earth, and other works.

May-

May-fair, where he built a handſome painting-room, intending to purſue the art. But he again met with an interruption of his domeſtic comforts, for this lady alſo died a few months after marriage.

But this loſs he repaired in leſs than twelve months, by marrying Miſs Carr, a very amiable young lady, who was an excellent performer on the piano-forte, having been educated for the profeſſion of muſic, under the tuition of that very able maſter Mr. Charles Weſtley.

About the year 1790, he made a trip to the Continent, and collected ſome Views upon the Rhine. He alſo viſited Peterſburgh, but whether at the ſame time or afterwards is not known to the author; but, in the year 1793, he ſent a View of that City to the Royal Academy Exhibition, which was by no means one of his inferior works.

When the Pantheon, Oxford-road, was converted into a Theatre for Operas, in conſequence of the deſtruction of that in the Haymarket*, Mr. Hodges was appointed to paint the Scenes, but his productions were not ſatisfactory. In truth, he was not perfectly qualified for ſuch undertakings; for, in architecture and perſpective, thoſe eſſential requiſites in the decorations of the ſtage, he had but ſlender knowledge, though a little too much vanity.

It is not pleaſant to reflect, that although this gentleman had, in the early part of his life, experienced many of

* The Opera Houſe in the Haymarket, was burnt down in the evening of June 17, 1789, and the Pantheon, Oxford-road, early in the morning of January 14, 1792.

those difficulties which are consequent to the pursuits of professional profit and fame, yet he was not in mature age prudent to retain that decent competency which he had acquired in India. This mistaken conduct was probably owing to his desire of appearing as an artist of high rank, and to the hope of thereby procuring employment; for it should in justice be observed, that he was by no means guilty of extravagance or dissipation; but whatever was the cause, he found his fortune impaired: He therefore endeavoured to employ what remained in establishing a banking-house at Dartmouth in Devonshire, where he settled in 1795. But the commercial interest of that town suffering from the devastations of the French at Newfoundland, his house experienced a shock that completely ruined his finances, which affecting his health, brought on a fit of the gout in his stomach, of which he died March the 6th, 1797, about fifty-three years of age, leaving an amiable widow, who was so deeply affected by grief and reflection on her destitute situation, that she did not survive her husband more than three months.

Of this gentleman's abilities as an artist it is not easy to form a just estimate. Educated as he was under a master not over careful in finishing his pictures, like too many of those pupils who endeavour to imitate their masters, he copied more of Wilson's defects than of his perfections; in consequence of which, his works in general have too much the appearance of that neglect, which has been considered as the effects of slovenliness united with the affectation of mastery.

Most of his pictures are Views after Nature; the best of which

which are three or four that he painted in India, and which he brought with him to England; together with a View of Windſor, taken from the Great Park, which may be conſidered as his beſt picture.

In ſubjects of compoſition he painted but few, and of thoſe which he produced, the greater part ſhould be conſidered as compilations from the old maſters, rather than original ſelections from nature of his own choice. Of the latter kind he painted two or three for Mr. Boydell's Shakſpeare.

In all his productions he diſcovered too little attention to the true ſimilitude of the objects he repreſented. This fault pervaded the drawings which he made in the voyage to the South Seas, and was objected to them by thoſe who had before viſited the places whence the Views were taken.

After his return from India he publiſhed ſeveral works, as follows:

Four prints, engraved after pictures painted by himſelf, of Views in India. They were executed by different artiſts.

A collection of Views in India, executed in great part by himſelf in aqua tinta. Large folio. Dedicated to the Hon. Eaſt-India Company.

Travels in India in 1780, 81, 82, and 83, by William Hodges, R. A. decorated with Plates engraved from his Deſigns.

The expenſe, attending the execution of the above-mentioned works, is ſaid to have injured his fortune.

The laſt works, which cloſed the career of this artiſt's purſuits in painting, were two pictures which he painted, and afterwards exhibited

exhibited in a room in Old Bond-ſtreet; in which works he made a vain attempt to produce what might be called a didactic ſtyle of landſcape; and he endeavoured to explain his intentions by a ſort of catalogue *raiſonné*, which was given to thoſe who viſited his exhibition.

The titles of the pictures were, *The Effects of Peace and War**; but as it would be impoſſible to explain the intention of the painter, or to deſcribe the pictures in language more appropriate than what he employed in his catalogue, the following extracts are given:

" TO THE PUBLIC.

" It is uſual for every exhibitor of works of art to ſtate,
" with different degrees of modeſty, the nature of thoſe objects
" to which he preſumes to ſolicit the public attention and
" encouragement.

" I have the leſs ſcruple to avail myſelf of the cuſtom, as
" my peculiar plan demands ſome little explanation, that my
" deſign may be fully known, and my labours fairly appre-
" ciated.

" The branch of painting, towards which my ſtudies have
" been principally directed, is landſcape. Theſe ſtudies were
" begun under the greateſt modern maſter of that art, Wilſon
" I muſt be permitted to value myſelf upon ſuch an advantage,
" which I hope very extenſive travels through various countries
" muſt have improved.

* There are prints after theſe pictures: the originals are in the collection of ——— Soane, Eſq. the architect.

" Upon maturely reflecting on the nature of my profession, " I have been led to lament a defect, and humbly to endea- " vour at a remedy. I found in the ancient and in many of " the modern masters of landscape, the grandest combinations " of nature, and the most exact similitude, the happiest com- " position, and pencilling governed by the hand of Truth. " But I confess there seemed very rarely to me any moral pur- " pose in the mind of the artist. The storm has been collected " over the peaceful trader, or the brilliant skies of Italy have " illumined merely the forms of inanimate nature. We have " seen foliage frowning on one side, and the blasted trunk " exhibiting its dreary desolation on the other; but the whole " has evinced only the ordinary progress of life, and the effects " of elemental war.

" It could not escape me, that the other branches of the art " had achieved a nobler effect—History exhibited the actions " of our heroes and our patriots, and the glory of past ages— " and even Portrait, though more confined in its influence, " strengthened the ties of social existence. To give dignity to " landscape painting is my object. Whatever may be the value " of my execution, the design to amend the heart while the " eye is gratified, will yield me the purest pleasure by its suc- " cess. I may flatter myself even with an influence that shall " never be acknowledged; and the impression of these slight " productions may be felt in *juster* habits of Thought, and Con- " duct consequently *improved*. From slight causes, the Author " of our minds has ordained that we should derive most impor- " tant convictions. Perhaps the enthusiasm of the artist car-

" ries

" ries me too far; but I hope and truſt that my progreſs in this
" deſign may be ſerviceable to my country, and to humanity.

" The firſt fruits of this purpoſe I now preſent to the Public: " making it, as every good man ſhould do, a matter of con- " ſcience, I ſhall not deſiſt from the proſecution of my object. " My pictures will conſtantly be leſſons, ſometimes of what " reſults from the impolicy of nations, or ſometimes from the " vices and follies of particular claſſes of men. Theſe illuſ- " trations will be wide and various—from Europe and Aſia, " wherever the moraliſt can draw the ſubſtance of his animad- " verſion, I ſhall ſelect the ſubject of my pictures. The taſk " is arduous and new, but I reſolve to purſue it with vigour " and fidelity.

" Requeſting attention to the deſcriptive character of the " pictures now exhibited, I leave my cauſe with confidence to " the judgment, and, I ſhould hope, the feelings of the " people. W. H."

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" The EFFECTS of PEACE,
" and the CONSEQUENCES of WAR.

" In the firſt are intended to be ſhown the bleſſings enjoyed " by the happieſt conſtitution, and ſupported by a vigorous " executive government.

" The Scene repreſents a ſea-port thronged with ſhipping, " expreſſive of Commerce; the great public buildings denote " its Riches; a large bay opening to the ocean, merchant

" ſhips

" ſhips going out, others returning, ſhew the extenſion of its " trade to the moſt diſtant quarters of the globe.

" From the interior of the country a river empties itſelf into " the bay, acroſs which is a bridge, for the convenience and " communication of commerce: the loaded waggon evincing " the labours of the manufacturer.

" A rich corn field marks the induſtry of the peaſant, and " the high ſtate of agriculture in the country.

" On the foreground of the picture is diſplayed the happy " ſtate of the peaſantry.

" Shrouded in a rich wood is a cottage, covered with the " vine and the fig-tree, and the family enjoying the breeze in a " mild, ſoft evening. The group of figures exhibits three " generations—from venerable age to infancy—with the ſym- " pathy of maternal affection, and ſurrounded by domeſtic " animals, while the father and the brothers are at work in the " field.

" The two dogs in the front of the picture point out the " beneficence of the landlord, by the care his tenant has taken " of them in the receſs of the hunting ſeaſon.

" THE CONSEQUENCES OF WAR.

" The ſame ſcene as the above picture, under the moſt me- " lancholy difference—the city on fire—ſhips burning and " ſinking in the harbour—the once happy cottagers deſtroyed " or diſperſed—the building diſmantled, and the laſt remnant " of the wood is the ſcathed tree. Batteries of cannon now " occupy the rich fields of huſbandry—ſoldiers of a diſtant

 " region

"region now usurp the happy retreat of the peasant—and "vultures perch where domestic pigeons brooded over their "young."

Although it is by no means the wish of the author to be guilty of ill-natured criticism, yet he cannot forbear saying, that these two pictures were in their execution scarcely above mediocrity: to which may be added, although the artist declared in the proem of the catalogue that he resolved to pursue the arduous and new task he had imposed upon himself, yet the neglect of his exhibition by the public checked the ardour of his pursuit, and he immediately quitted the profession.

Another observation occurs on the circumstance of two dogs, described as in the front of the picture, which serves to exemplify the absurdity of attempting to lead the mind of the spectator into a train of speculative ideas, by the representation of some uninteresting object, which in itself has neither the power of expressing the meaning of the artist, nor of raising any moral ideas in the mind of the spectator; for how can the simple representations of two dogs indicate the *liberality* of a landlord, whose figure is not introduced into the picture? or why should the cottagers represented be supposed the tenants of a sportsman?

With these two pictures there were also three-and-twenty others, which were all painted by Mr. Hodges; but the exhibition was not productive, and suddenly closed upon the following occasion:

The Duke of York and the Prince of Gloucester visited the

 room,

room, and his Royal Highneſs, upon ſeeing the pictures, very pertinently obſerved, that he thought no artiſt ſhould employ himſelf on works of that kind, the effects of which might tend to impreſs the mind of the inferior claſſes of ſociety with ſentiments not ſuited to the public tranquillity; that the effects of war were at all times to be deplored, and therefore need not be exemplified in a way which could only ſerve to increaſe public clamour without redreſſing the evil.

Soon after the cloſe of his exhibition, Mr. Hodges diſpoſed of his pictures by auction, but they produced an inconſiderable ſum. His View of the Equeſtrian Statue at Peterſburgh, together with the frame, ſold for no more than ten guineas. It was about ſix feet long, and proportionably high; but this price was certainly not equal to its merit.

In the early part of his life, Mr. Hodges obtained ſome premiums from the Society of Arts, &c. and after his return from India, he was elected Aſſociate of the Royal Academy, November the 6th, 1786, and Royal Academician, February 1787.

He generally marked his pictures. See Marks in Appendix.

It is not known that there are any etchings of his hand, except one, which is a View of Torre del Grotte, near Naples, done for a ſet of Views, publiſhed by Mr. Wilſon, after drawings which he made in Italy. The ſize of the plate ten inches by ſeven inches and a half.

## DAVID MARTIN,

Was a native of Scotland. He was a ſcholar of Mr. Ramſay, and was with him at Rome, but at a time when he was too young to receive much advantage by the viſit. When he returned to England, he ſtudied much at the Academy in St. Martin's-lane, and obtained ſome premiums for drawings after life.

When he left his maſter, he practiſed both as a painter and engraver, and alſo ſcraped ſome portraits in mezzotinto. Of the latter kind there is a very good print of Roubiliac, the ſculptor. Among his engraved portraits, there is one of Lord Bath, from the original picture, which he painted from his Lordſhip; as alſo a whole-length portrait of Lord Mansfield, from another of his own pictures.

He married a lady of decent fortune, and lived for ſome years in Dean-ſtreet, Soho; but after he loſt his wife, whoſe death was very ſudden, he retired to Edinburgh, where he died about the latter end of 1797, or beginning of the following year.

His beſt portrait is a half-length of Dr. Franklin, which is ſaid to be the beſt likeneſs of that remarkable perſon, from which there is a mezzotinto print, dated 1775.

## JOSEPH WRIGHT, A.

Commonly called Wright of Derby, was a native of that place, his father being the town clerk.

He was the fcholar of Mr. Hudfon, at the fame time with Mr. Mortimer. After he left his mafter he returned to Derby, where he fettled as a portrait-painter, and received much encouragement.

In 1765, he fent two pictures* to the exhibition, which were much noticed; but the following year he fent three, one of which confirmed his reputation as a painter of candle-light and fire-pieces. The fubject of this favourite piece was, "A Philofopher giving that Lecture on the Orrery, in which a Lamp is put in the place of the Sun." The perfonages reprefented were half figures the fize of life, and the picture had very great merit. From this there is a very good mezzotinto, which was fcraped by Mr. Pether.

In 1773, he vifited Rome and other parts of Italy, in company with Mr. Downman. They returned to London in 1775; foon after which Mr. Wright went to Bath, but did not there meet with the encouragement he expected. He therefore left Bath and fettled at Derby, where he received much

* Mr. Wright introduced his own portrait in one of thefe pictures; the fubject, "Three Perfons viewing the Gladiator by Candle-light;" from which there is a mezzotinto print by Mr. Pether.

employment

employment as a portrait-painter, and where he continued till his death, which was in the autumn of 1797.

In 1782, he was elected an Aſſociate of the Royal Academy; but, offended at Mr. Garvey's being choſen Royal Academician before himſelf, he reſigned his Aſſociate's diploma in diſguſt, yet continued to exhibit at intervals with that Society.

In 1785, he made an exhibition of his own pictures at the Great Room, which was originally Langford's auction room (now Robins's) in the Great Piazza, Covent-garden. This collection conſiſted of twenty-four pictures of different ſubjects. The principal one was, a Repreſentation of the Deſtruction of the Floating Batteries before Gibraltar. There was alſo a ſmall picture repreſenting a diſtant View of Mount Veſuvius during an Eruption, which was a beautiful production. It was bought by Mr. Bacon, the ſculptor, and afterwards engraved by Mr. Byrne.

Mr. Wright was a very reſpectable character, rather inclined to melancholy, a perfect valetudinarian, who never long enjoyed a firm ſtate of health, though he ſurvived beyond the expectations of his friends, and was at his death above ſixty years of age. He left ſeveral children, the eldeſt of whom, a daughter, was born at Rome.

## J. L. MOSNIER.

A native of France, and portrait-painter to his monarch. He came to London at the commencement of the troubles of that kingdom, and received much encouragement in this country. He firft exhibited in 1791, at which time he refided in lodgings in Leicefter-fquare, but foon after removed to Devonfhire-ftreet, Portland-place, where he ftaid till the year 1797, when he returned to Paris. Although he had fufficient employ in this country, yet the *amor patriæ* was fo predominant, that he eagerly feized the firft opportunity of returning to Paris the moment the violence of political fury appeared to fubfide; nor did he exprefs himfelf thoroughly fatisfied with the treatment he received in this country. But it is more than probable that his difpleafure arofe from the comparifon of his own works with thofe of others in the Exhibition of the Academy; for, though he ranked high in the French fchool, his pictures were too much laboured, and appeared too mechanical in their execution, to ftand in competition with the portraits of the Englifh artifts. He indeed complained that his works were not well difpofed in the Exhibition, but this complaint was wholly unfounded.

## GAVIN HAMILTON.

A painter of confiderable eftimation, who practifed in hiftory, and fometimes painted portrait. He was of very good family, and was born at Lanark in North Britain. He went young to Rome; and was the fcholar of Auguftine Maffuchi. He refided but little in England, though he was certainly fettled here about 1752, as there are two prints after pictures which he painted of the Duchefs of Hamilton, and her fifter the Countefs of Coventry, who were at that time the celebrated beauties of the Englifh Court. He alfo painted a picture of Mr. Dawkins and Mr. Wood, at their firft difcovery of the ruins of Palmyra, figures as large as life, from which there is a print that was engraved by Mr. Hall.

After having painted thofe pictures, he returned to Rome, where he refided till the death of his elder brother, when he came to England, to take poffeffion of the property which defcended to him; but he ftaid a very fhort time, as he difliked the country and climate, and therefore returned to his favourite city, where he continued till his death, which happened in the fummer of 1797.

He was a man of very pleafant manners and refpectable character, but not calculated to purfue the ftudy of his art with that vigour that is neceffary to the attainment of great excellence.

About the year 1773, he publifhed a volume of prints after celebrated

celebrated pictures in various collections in Italy. They were engraved by different masters, chiefly by Volpato and Cunego, who were at that time the principal engravers of Rome.

The title of the work is, "Schola Italica Pittura," &c. large folio, and contains forty plates.

Before this work appeared, he published some prints, which were engraved from pictures that he had painted; one in particular, of Achilles dragging the Body of Hector at the Wheels of his Chariot, the figures as large as life. There is also another, of Andromache weeping over the Body of Hector, companion to the former, the original of which was in the exhibition at Spring Gardens 1762.

There is a picture, the subject, an Apollo, as large as life, in the Council Room at Guildhall, which was painted by Hamilton, and presented to the City by the late Alderman Boydell. This last-mentioned work may serve as a specimen of this artist's abilities as a painter; and if criticism should pronounce it tame and dry in the execution, it would be neither malevolent nor unjust; for this artist, by most of his works, appears to have been rather timorous, and cautious of avoiding fault, but never sufficiently daring to have produced any great beauties, so that a tame outline, accompanied by cold and heavy colouring, render his pictures unpleasing both to the scientific and the vulgar eye.

As Mr. Hamilton passed the greater part of his life at Rome, he was naturally led into the speculations peculiar to the artists of that city, among which the excavation of those spots where the ancient villas are known to have been situated, has been

one of the moſt favourite purſuits, becauſe it has in general been the moſt profitable.

He commenced theſe ſubterranean inquiries about 1769, when he opened the Site of Hadrian's Tiburtine villa, where he found ſufficient to encourage his farther progreſs, and therefore continued his reſearches at different places in the vicinity of Rome, particularly at Gabii; and though not equally ſucceſsful at every place, yet he fortunately obtained a great number of very fine ſpecimens of ancient ſculpture, ſeveral of which were conveyed to England, and ſome graced the collection of the late C. Townley, Eſq. while others may be found among the elegant collections that have been formed by different noblemen and gentlemen in this kingdom.

## THOMAS JENKINS.

Though this perſon is not known by the works he left behind him, yet his name cannot be omitted in this work, as his original deſtination was the profeſſion of painting, and for which reaſon he went to Rome* to ſtudy as a painter.

Not being ſo well qualified by nature for the attainment of excellence in art, as for the acquiſition of fortune by trade, he cultivated his intereſt by dealing in pictures and antiquities.

He alſo became a banker, and for more than twenty years

* He made the journey in company with Mr. R. Wilſon, the landſcape-painter.

officiated

officiated as *chargé d'affaires* in behalf of the Cavalieri Inglesi, who visited Rome.

In these situations he acquired a very considerable fortune; but upon the irruption of the French he was obliged to quit Rome, when he travelled to England through Germany in an obscure and unattended manner. This penurious conduct contributed to shorten his days, and he died soon after he landed at Yarmouth, either in 1797, or the following year.

There are two mezzotinto portraits, one of the late Mr. Whitfield the Methodist preacher, the other of Geminiani the musician. The former is marked with the name of Jenkins as the painter, and dated 1750, the latter is marked Thomas Jenkins; but whether those pictures were the production of the artist before-mentioned, cannot now be known.

## CHARLES CATTON, R. A.

Was born at Norwich, and apprenticed to a coach-painter in London of the name of Maxfield. With a laudable ambition to improve his talents in art, he became a member of the Academy in St. Martin's-lane, where he acquired a good knowledge of the human figure, which, together with his natural taste, ranked him above all others of his profession in London.

He was the first herald-painter who ventured to correct the bad manner of painting the supporters of coats of arms, which had long been the practice of his predecessors, whose representations of animals were considered as heraldic fictions rather

 than

than the refemblances of animated nature. At the foundation of the Royal Academy, he was appointed one of the members.

He alfo ferved the office of Mafter of the Company of Painter-ftainers in the year 1784.

He retired from bufinefs fome years before his death, which happened rather fuddenly in the laft week of Auguft 1798, in the feventieth year of his age.

He left a fon, who practifes in art, particularly as a fcene-painter.

It fhould be obferved, that the profeffion of coach-painting might fome years ago boaft itfelf as holding rank among the arts; but, fince the opulent coach-makers have taken this branch of decoration into their own hands, the herald-painters are become no more than their journeymen, confequently the moft ingenious among them have no ftimulus to exert their talents, or feek improvement, when neither honour nor profit can be obtained by their exertions.

Hence it is, that while carriages have been in the higheft degree improved both for elegance and comfort, the painted decorations have degenerated into a ftate of frivolity and meannefs, from which it is not probable that they fhould emerge, until the profeffion can be reftored to that independent ftate, which it enjoyed at the time Mr. Catton began his career.

## CHARLES RUBEN RILEY,

Was born in London; his father was a private in the horfe-guards. His perfon was deformed, and his conftitution feeble. He was placed under the tuition of Mr. Mortimer.

In 1778, he obtained the gold medal at the Royal Academy, for the beft painting in oil; the fubject, the Sacrifice of Iphigenia.

At the recommendation of his mafter, he was employed by the Duke of Richmond in the Decorations at Goodwood, and afterwards went to Ireland upon fimilar employment for Mr. Conelly, which journies very much improved his health and fpirits.

He alfo painted a cieling for Mr. Willet, at his feat at Merly in Dorfetfhire.

His chief employment was in making drawings and defigns for bookfellers, and he for fome time taught drawing at Camden-houfe Boarding School, Kenfington.

In the early part of his life he was of a Methodiftical turn, but when in a more advanced life he became irregular and debauched, which contributed to fhorten his life. He died at the houfe he had purchafed in the New Road, Mary-le-bone, October 1ft, 1798, about forty-fix years of age.

## —— STORDY.

A miniature-painter both in enamel and water-colours. He was a native of Ireland. In the latter part of his life he was in very indigent circumſtances in an obſcure lodging at Kenſington Gravel-pits, overwhelmed with the gout, 1799.

His name ſtands in the firſt Exhibition Catalogue.

## AUGUSTUS TOUSSAINT.

The pupil of Mr. Nixon. His father was a jeweller of eminence in Denmark-ſtreet, Soho. He for ſome time practiſed as a miniature-painter in London, but having a ſufficient fortune left to him by his father, he retired to Lymington in Hampſhire, where he died between the years 1790 and 1800, and was buried in the churchyard of that place, where there is a ſtone inſcribed to his memory.

## SAMUEL FINNEY.

Deſcended from an ancient family long ſettled at Fulſhaw in Cheſhire, where the artiſt was born.

He was of much celebrity as a miniature-painter, both in enamel and water-colours, and was appointed enamel-painter to her Majeſty. In 1765, he exhibited two miniature pictures, one

one of which was a portrait of that auguſt perſonage painted from the life.

At that time he lived on the ſouth ſide of Leiceſter-ſquare; but a few years after his circumſtances were much improved by the deceaſe of ſome of his relatives, whoſe fortunes fell into his poſſeſſion. By this acquiſition he was placed in genteel independence, and therefore quitted painting and retired to his native county, where he very lately died at the advanced age of eighty-ſix.

## WILLIAM BELL.

A native of the north of England, it is believed of Newcaſtle-upon-Tyne.' He came to London about the year 1763, and was among the firſt of thoſe who entered as ſtudents in the Royal Academy; and when the gold medal was offered by the Council for the beſt hiſtorical picture, he became a candidate, but the prize was obtained by Mr. Low.

In 1771, he again became a candidate for the gold medal*, and obtained it, but his ſucceſs was owing to the following circumſtance: Mr. William Hamilton, then a ſtudent, was alſo a candidate; but it was diſcovered that his picture had been touched upon by his maſter, Mr. Zucchi, for which reaſon Sir Joſhua very properly obſerved, that it could not be conſidered as the genuine work of Mr. Hamilton, and that Mr. Bell's

* The ſubject, Venus ſoliciting Vulcan to forge Arms for her Son.

picture,

picture, as the next in merit, was therefore entitled to the prize.

He was much patronized by Sir John Delaval (now Lord Delaval) and while he was in London resided at his Lordship's house; and in the year 1775 he exhibited two views of his patron's seat*, but their merit did not sufficiently impress the author to enable him from memory to describe them.

At the same seat are several whole-length portraits of his Lordship's family, which were painted by Mr. Bell, but they are of inferior quality.

After he left his Lordship he resided at Newcastle, where he subsisted by painting portraits, but did not acquire much employment. He died there in 1800, or soon after, at about sixty years of age.

## MICHAEL ROOKER,

## (Or, MICHAEL ANGELO ROOKER.)

In his Will, which was written by his own hand, he signed himself Michael Rooker, commonly called Michael *Angelo* Rooker, which additional name he assumed, because his early instructor, Mr. Paul Sandby, in a jocular way, added Angelo to the other names.

* Seaton Delaval, one of the seats of Lord Delaval, is situated near the sea coast, about six miles north of Tynemouth, in the county of Northumberland. It is a noble edifice, built by Sir John Vanbrugh.

He

He was the ſon of Mr. Edward Rooker, mentioned in another part of this work, and by him was taught the uſe of the graver. He was afterwards placed under the care of his father's friend, P. Sandby, to be inſtructed in drawing and painting landſcape.

He firſt appeared as an engraver, in which capacity he gave early proofs of ability, which were confirmed by his mature productions, excellent ſpecimens of which may be ſeen in a View of Wollerton Hall, Nottinghamſhire, and in many other prints which he engraved; but his talents were not confined to the graver, for he alſo employed the pencil, and in 1772 exhibited a View of Temple Bar, which he painted as it then appeared. The picture has conſiderable merit.

He was for ſeveral years employed as principal ſcene-painter to Mr. Colman's Theatre in the Haymarket, and in ſome theatrical burleſque pieces which were performed on that ſtage, his name was announced to the public in the bills of the day with an Italianized termination—"Signor Rookerini."

In the ſummer ſeaſon he generally viſited ſome part of the country, where he ſelected Views, of which he afterwards made finiſhed drawings, ſo that at his death he poſſeſſed a very numerous collection of topographical drawings of great merit.

But his powers as an engraver were excellent; in conſequence of which he was many years engaged to engrave the head pieces to the Oxford Almanacks, for which productions he received fifty pounds each. But this engagement he relinquiſhed a few years before his death, becauſe he diſliked the

practice of engraving. They were executed from his own drawings, and it is to be lamented, that he preserved no regular series or collection of those excellent prints, which certainly exhibit some of the best Views which have been taken in that elegant city.

A few years before his death he lost his situation as scene-painter at Colman's Theatre, which was occasioned by his refusing to join in the liquidation of the manager's debts. This circumstance affected his health, and, after lingering for some months, but without symptoms of great danger, he died suddenly in his chair at his lodgings in Dean-street, Soho, March 3d. 1801, about fifty-eight years of age, and was buried at St. Giles's in the Fields.

His drawings, of which he left, as before observed, a large collection, together with his pictures and painting utensils, were sold by auction at Squibb's Room, Saville-row, (four days sale) the first week in May after his death, and produced £. 1,240.

Mr. Rooker was chosen one among those who were elected the first Associates of the Royal Academy; and it ought to be observed, that though something rough in his manners, he was a man of integrity and honesty.

## ARLAND.

A native of Geneva, who painted portraits in miniature. He resided in London at two different periods, where he met with

with encouragement, but returned to his native ſpot the laſt time in 1801.

He ſuffered much in his circumſtances by the depredations of the French, and loſt property in their funds. His works had conſiderable merit, and he was a frequent exhibitor at the Royal Academy.

## GUY HEAD.

A native of Carliſle, whoſe father was a houſe-painter in that city. He practiſed painting, and gave ſo much promiſe in the art, that he obtained the friendſhip of a gentleman who enabled him to viſit Italy. His productions were chiefly copies, of which he made many, and there are ſome originals of his hand in the collection of Thomas Hope, Eſq. in Dutcheſs-ſtreet, Portland-place, which are not without merit, though they are rather too dry in their contour, and not very brilliant in their colouring. He died in London in the early part of the year 1801.

In March 1805, ſeveral of his works were put to ſale by auction at Mr. King's room, in King-ſtreet, Covent-garden, but they were not much noticed by the public, as they were chiefly copies from the works of the old maſters, which are painted in Freſco at Rome, and by the number which he produced, one might be led to ſuppoſe that he had no other idea of the method of ſtudy in art than the conſtant employment in

making copies, a ſlaviſh proceſs, by which no ſolid acquirements can ever be made.

## FRANCIS WHEATLEY, R. A.

Born in London: his father was a tailor. He received his firſt inſtruction as an artiſt in Shipley's ſchool, and, when young, obtained ſeveral premiums from the Society for the Encouragement of Arts, &c.

By the ſtrength of his natural abilities, he acquired a conſiderable portion of ſkill as a painter; and having obtained the friendſhip of Mr. Mortimer, he increaſed his knowledge in the art, and aſſiſted that gentleman in painting the ceiling at Brocket Hall, Herts, the ſeat of Lord Melbourne. He had before been employed in the decorations at Vauxhall.

It is to be lamented, that however good this artiſt's abilities might be, his conduct was highly irregular; for he left London for Dublin in company with Mrs. Greſſe, with whom he had the folly to engage in an intrigue, for which he was proſecuted and caſt in the Court of King's Bench.

In Ireland he was well received, and met with encouragement; but, having introduced his miſtreſs as his wife, the impoſture was ſoon diſcovered, and he was obliged to return to England.

While in Dublin he painted an interior View of the Iriſh Houſe of Commons, in which he introduced the portraits of

feveral of the members, and the picture had confiderable merit.

At his return to London he painted a picture of the Riots in 1780, from which Mr. Heath engraved a very excellent print for Boydell *. Soon after which Mr. Wheatley married a fecond wife, Mifs Clara Lee, youngeft daughter of the deceafed Mr. Lee, who had been a Proctor in the Commons, and who confidered himfelf as an artift, having painted and exhibited feveral pictures.

Wheatley's chief excellence was in rural fubjects with figures, which when they reprefented females, generally bore a meretricious and theatrical air, as is very diftinguifhable in a fet of prints reprefenting the Cries of London, in which the women are dreffed with great fmartnefs, but little propriety, better fuited to the fantaftic tafte of an Italian opera ftage than to the ftreets of London. He alfo painted landfcape with great tafte, and made many drawings in water-colours, which are

* This picture was burnt in the houfe of Mr. Heath, who then refided in Lifle-ftreet, Leicefter-fquare, it being too large to be moved.

Mr. Boydell gave £.200 for the ufe of it.

To thofe who collect prints, particularly portraits, it may be fatisfactory to know, that the figure which in the prints is reprefented as giving orders, was painted from Sir Bernard Turner; that which is receiving them is intended for Henry Smith, Efq. at this time one of the Bank Directors, and Major-Commandant of the Camberwell Volunteers; and the figure, reprefented as affifting the wounded perfon, was painted from Sir William Blizard, furgeon, who then ferved in the corps, and is at this time Lieutenant-Colonel of the Bifhopfgate Volunteers; but it muft be acknowledged that the two laft-mentioned portraits are not fuch good likeneffes as the firft.

very

very pleafing in their manner, but fomething beyond "the modefty of nature."

Mrs. Wheatley, his fecond wife, by the inftructions of her hufband, acquired fufficient power in art to teach drawing, and alfo to paint miniature, by which means fhe greatly affifted in the fupport of her family; for youthful irregularity and intemperance had entirely ruined the conftitution of her hufband, fo that for many years he was at intervals unable to employ his pencil, being much afflicted by long and fevere paroxyfms of the gout.

Mr. Wheatley was elected Affociate of the Royal Academy, November 1790, and Royal Academician, February the 10th, 1791.

He died June 28th, 1801, aged fifty-four, leaving a widow and four children.

There is an etching of his hand, but very flight; reprefents Gypfies cooking their Kettle, dated 1785. Size of the plate ten inches by feven inches five eighths.

## JOHN DONALDSON.

Born in Edinburgh; was a miniature-painter both in enamel and water-colours.

In the obituary lift of the Gentleman's Magazine for November 1801, is a long account of this artift, which appears to have been written by fome perfon who was well acquainted with him. In that account he is reprefented as a capricious

and

and unſteady man, who, wanting prudence to purſue his intereſt, rejected his profeſſion, and ſuffered all the inconveniences that follow ſuch a conduct. As he neglected the ſtudies that were neceſſary to the improvement of his art, ſo he ſeems to have deſpiſed thoſe who acted with more prudence in the cultivation of their talents, as ſufficiently appears from the following paſſage, taken from the forementioned account: "It was at this fatal period that the metaphyſical and reform-"ing ſpirit of his father began to take poſſeſſion of him. It "was now he thought ſo lightly of his profeſſion, that I have "heard him repeatedly mention, that Sir Joſhua Reynolds "muſt be a very dull fellow to devote his life to the ſtudy of "lines and tints."

From ſuch a declaration it might be ſuſpected, that there was ſomething of inſanity in the man, or of envy in the artiſt, that ſtimulated him to paſs ſo unfounded a cenſure upon the purſuits of Sir Joſhua; but we ſhould charitably reflect, that diſappointment often finds conſolation in the cenſure of thoſe who have attained ſuperior excellence and fame.

In the year 1765, and again in the year 1768, he obtained the firſt premiums given by the Society for the Encouragement of Arts, &c. to the perſon who produced the beſt enamel picture.

He died in October 1801, in the ſixty-fourth year of his age.

He ſometimes employed his pen, and the author of the account in the Magazine ſays, that he publiſhed the following works: An Eſſay on the Elements of Beauty, and a ſmall

volume

volume of Poems; to these may be added, an octavo pamphlet of Critical Observations and Remarks upon the Public Buildings of London: the last was anonymous.

## WILLIAM HAMILTON, R. A.

Was the son of a person who was a native of Scotland, and connected with Messrs. Adams', the celebrated architects, on which account he resided for several years at Chelsea as deputy to Mr. Robert Adams, when clerk of the works to that College.

William Hamilton was sent to Italy by the patronage of Mr. Adams, where he was some time under the tuition of Zucchi; but this tour was made when he was too young to receive any material benefit from it.

When he returned to England he became a pupil in the Royal Academy, and, by attention to his studies, acquired a pleasant manner of painting, much in the style of his master.

He practised in many different ways, mostly history, and frequently arabesque, of which latter kind he executed some decorations at the seat of the late Earl of Bute at High Cliff, Hampshire.

He sometimes painted portraits, but his manner was not well adapted to that branch of painting, yet he painted a whole-length of Mrs. Siddons in the Character of Lady Randolph, with her Son, which had considerable merit. It was bought by the late Samuel Whitbread, Esq.

One

One of his moſt capital works was a picture of "the Queen of Sheba entertained at a Banquet by Solomon*", a deſign for a window in the great room at Arundel Caſtle. This was painted for the Duke of Norfolk†, and was exhibited at the Royal Academy in 1790.

He was much employed by the late Alderman Boydell, for whom he painted many ſubjects for his edition of Shakſpeare; and he executed ſeveral pictures for Mr. Macklin's Bible, and likewiſe for his Poets.

He had alſo a commiſſion from the late Sir Charles Hotham for a ſuite of pictures; the ſubjects of which were taken from Virgil's Paſtorals. They were intended as decorations for a large room at Sir Charles's ſeat in Yorkſhire, but the death of the Baronet prevented the completion of the work.

He likewiſe gave ſeveral deſigns for the decorations of books; but his principal work in this way was an elegant edition of Thomſon's Seaſons, the plates of which were engraved by Mr. Tomkins of Bond-ſtreet, and publiſhed in large quarto in 1793 and 1798.

His manner of painting was formed upon the guſto of the modern Italian ſchool, light, airy, and pleaſant, but with no very profound principles of art. His compoſitions are rather

* From this picture there is a large print, which was engraved by Mr. Caldwell.

† The portrait of his Grace is the repreſentation of Solomon. The window was executed by Mr. Eginton. Mr. Francis Eginton, glaſs-painter, of Handſworth, Shropſhire, died in the ſummer of 1805.

too theatrical to be deemed natural or judicious. He was of very refpectable manners and character.

His death was occafioned by a violent fever, which in little more than three days terminated his exiftence.

He died at his houfe in Dean-ftreet, Soho, where he had refided for feveral years.

He was elected Affociate of the Royal Academy, November the 8th, 1784, and Royal Academician, February the 10th, 1789.

In the church of St. Ann's, Soho, in the north aifle, is a fmall mural tablet of white marble, upon which is the following infcription:

" Sacred to the memory
" of William Hamilton, ESQ. " R. A.
" eminently diftinguifhed
" by his talents as
" an Artift,
" and by his virtues as
" a Man.
" He departed this life 2d December 1801,
" aged fifty-one,
" and is interred oppofite this ftone,
" in the middle aifle.
" Alfo to his fon
" William,
" who fell a victim to a rapid decline
" at the age

" of

" of thirteen years and a half,
which he fupported with a patience
" and fweetnefs of difpofition
" almoft unequalled,
" and is interred in the
" churchyard."

## P. JEAN,

Was a native of Jerfey, who was brought up in the navy, but during the peace which fucceeded the American war, he applied himfelf to the ftudy of miniature-painting, in which he acquired much fkill.

He alfo painted in oil-colours, in which procefs he executed a large whole-length of his Majefty, part of which was painted from the life, and was intended for fome public office in Jerfey; but this work had little original merit. It was principally made up from Sir Jofhua Reynolds's picture in the Council Room of the Royal Academy.

He died at the houfe of ——— Hodges, Efq. at Hempftead in Kent, after a fhort illnefs, the latter end of September 1802, aged forty-feven.

## GEORGE ROMNEY.

*In the monthly Magazine of January 1803, there is an account of Mr. Romney under the head of Obituary Anecdotes, in which it is afferted, that he was the fon of a carpenter at Furnefs in Lancafhire, and the eldeft of fix fons. In that account we are told, that from his earlieft years he difcovered ftrong abilities, and attachment to painting; and his productions having obtained the notice and approbation of a neighbouring gentleman, he was put under the tuition of an itinerant painter, who was then at Kendal in Weftmoreland, with whom he ftaid two years, part of which time was fpent at York, during which he had made fuch progrefs, that his father, as faid in that account, bought out the remainder of his time, which was incomplete by a year. Soon after this Mr. Romney came to London, and lived in Craig's-court, Charing Crofs, where, in 1766, he painted a picture of the Death of General Wolfe, which he offered for the premium, and obtained the fecond.

This preference roufed the artifts, who confidered the work of Mr. Mortimer, who was alfo a candidate, as far more deferving, and the vote was fet afide by the general meeting of the Society, which circumftance fixed a lafting impreffion of difguft upon

* The account in the Magazine was drawn up by Mr. Walker, the reader of philofophical lectures, who was the countryman and friend of Romney.

upon the mind of Romney againſt Sir Joſhua Reynolds, who had intereſted himſelf much upon the occaſion.

It muſt be confeſſed that Mr. Mortimer's production was much ſuperior as an hiſtorical picture, for Romney's was a coat and waiſtcoat ſubject, with no more accuracy of repreſentation than what might be acquired by reading in the Gazette an account of the death of any General. Such productions ſhould never be claſſed among the efforts of hiſtoric painting; yet the Society, wiſhing to encourage every claimant who exhibited any promiſe of abilities, gave Romney a bounty of twenty pounds.

In 1765, the Society again offered a premium for hiſtoric painting, and Mr. Romney obtained the ſecond premium fifty guineas, but the ſubject of his picture cannot be recollected.

He continued his ſtudies as a portrait-painter with conſiderable ſucceſs, and painted ſeveral portraits in oil that were inferior to none, except Sir Joſhua's, among which was a Head of Lady Greville. He alſo painted a large family picture of Mr. Leigh, proctor, which was much noticed. Soon after this he went to Rome, in company with Mr. Humphry, the miniature-painter, and alſo viſited moſt of the other cities of Italy. He returned to London in 1775, and ſettled in Cavendiſh-ſquare, in the houſe that had been the reſidence of Mr. Francis Cotes, where he ſoon became famous, and acquired more practice than any other portrait-painter of his time.

He received much patronage from Mr. Cumberland; and Mr. Haley rendered him conſiderable ſervice by dedicating a

ſmall

ſmall poem to him, entitled, a Poetical Epiſtle to an eminent painter.

After his return from the Continent he never exhibited, conſequently could not ſolicit the honours of the Royal Academy, but, on the contrary, rather ſhunned any intimacy with his cotemporary artiſts, and yet faſtidiouſly complained of their neglect, which was in truth the effect of his own peculiarity of temper and manners, as was indeed acknowledged by his moſt partial friends.

As a portrait-painter he had great merit, but his heads are marked with too much of that manner which is diſtinguiſhed among artiſts by the term ſquareneſs, a circumſtance which always tends to injure the likeneſs, though it may produce character and ſpirit. It is on this account that his portraits of ladies, although agreeable, often want that female delicacy which ſhould characterize the ſex.

He made ſome attempts in hiſtoric painting, but his compoſitions in that line of art are conducted too much upon thoſe eccentric principles which have lately been diſplayed in painting as well as in poetry: This peculiarity is eaſily diſtinguiſhable in the pictures which he painted for Boydell's Shakſpeare Gallery, which have ſo little ſolidity of expreſſion, that it is difficult to diſcover what ſcenes they are intended to repreſent.

After an uninterrupted career of employment for more than twenty years, he retired in the latter part of the year 1798 to a houſe which he had fitted up at Hampſtead, where he diſ-

 played

played a whimfical fancy in the conftruction and decoration of his manfion, that did not by any means demonftrate the purity of his tafte, or the folidity of his judgment, in the fcience of architecture. Soon after his retirement he found his health decline, when he difpofed of his houfe, together with fome cafts from very fine antiques which he had collected, and returned to his native county, where he died in November 1802.

## Mrs. WRIGHT,

Was the daughter of Mr. Guife, B. M. one of the gentlemen of his Majefty's Chapel Royal, St. James's, and mafter of the chorifters at Weftminfter. She practifed in miniature with good fuccefs, but was unfortunate in her firft matrimonial connection with a French emigrant, who ftaid not long with her, but returned to France, and died in a few years.

She then married Mr. Wright, a miniature-painter, but did not long furvive her fecond nuptials, as fhe died in childbed, the latter part of the year 1802.

## THOMAS GIRTIN,

Was the fcholar of Mr. Dayes. He drew landfcape in a loofe, free manner, with more of effect than truth. He exhibited a Panorama View of London at the Great Room in Spring-gardens.

gardens. It was painted by himſelf, but was not much noticed by the public, nor did he live to ſee its exhibition cloſe.

There is a very good ſet of prints, the outlines of which were etched by himſelf, and afterwards finiſhed in * aqua tinta by other artiſts, from drawings which he made, of Views of Paris, taken upon the ſpot after the concluſion of the peace of Amiens. The prints were finiſhed and publiſhed about three weeks after his death. There are twenty in number, dedicated to Lord Eſſex, who purchaſed the original drawings.

Girtin died at his lodgings in the Strand, November the 9th, 1802, and was buried in Covent-garden churchyard, at the early age of twenty-ſeven years: but intemperance and irregularity have no claim to longevity.

## THOMAS FRENCH.

A ſcene-painter, who reſided chiefly at Bath, and painted for the Theatre of that place. He was an artiſt of no great powers.

He died at Bath in September 1803.

* The aqua tinta parts of theſe plates were by different artiſts who practiſed in that line of art, and their names are as follow: Lewis, Petite, Harradine, &c.

## LEMUEL ABBOT.

The ſon of a clergyman in Leiceſterſhire. For a ſhort time he was under the tuition of Mr. Hayman, but the maſter dying in leſs than a year after he received his pupil, Mr. Abbot returned to the country, where he purſued the ſtudy of portrait-painting with ſufficient ſucceſs to produce a good likeneſs.

He then came to London, and, with the aſſiſtance of a gentleman who patronized him, acquired much employment as a portrait-painter.

In the early part of his career he lived in Great Ruſſel-ſtreet, Bloomſbury, whence he removed to Caroline-ſtreet, and afterwards to Pall Mall; but not finding himſelf comfortably ſituated in the laſt place, he returned to his former manſion in Caroline-ſtreet, Bloomſbury.

His abilities as a painter were wholly confined to portraiture, or rather to painting a head, for below that part he wanted both taſte and ſkill ſufficient to enable him to produce a good whole-length picture, and his figures were in general inſipid in their action, and his back grounds poor and taſteleſs in execution.

Yet it muſt be allowed, that the heads of his male portraits were perfect in their likeneſſes, particularly thoſe which he painted from the naval heroes of the preſent time, but he had not equal ſucceſs with female heads, of which indeed he painted but few.

In the conduct of his profeſſion he was rather penurious, which prevented him from employing an aſſiſtant. This ill-

judged parſimony rendered it impoſſible for him to finiſh his pictures in any decent time, and he found himſelf overwhelmed with engagements which he could not complete.

The anxiety which followed ſuch miſtaken frugality, added to the domeſtic diſquiet which he experienced by his marriage with a woman of very abſurd conduct, preyed upon his mind, and brought on inſanity, which at length terminated in his death in the early part of the year 1803. His perſon was favourable to his purſuits in life, and when he died he was little more than forty years of age.

It ſhould be obſerved, that he aſſumed the name of *Francis* in addition to his other names, therefore many of the prints from his pictures are marked * L. F. Abbot; but it is not known why he choſe this addition, which was not given to him at the font.

## ——— TASSART.

A native of Antwerp, and the ſcholar of Vanhaken, the drapery-painter. He came to England when very young, and was ſome time with Mr. Hudſon, probably as an aſſiſtant.

As an artiſt this gentleman cannot be ranked as an original, his works being moſtly *paſticios*, frequently copies. He was alſo a picture-dealer and cleaner, which laſt profeſſion, if not

* In the Catalogues of the Royal Academy Exhibitions, his name is alſo diſtinguiſhed by the additional F.

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an art, is at leaſt an artifice, by which more money is frequently obtained for ſcowering a picture, than the original maſter was able to obtain as the firſt price for its deſign.

He died at his lodgings in Old Soho, October the 6th, 1803.

## JOHN PLOTT.

A native of Wincheſter. In the early part of life he was engaged with an attorney, and afterwards employed as a clerk for the management of the accounts belonging to the maintenance of the French priſoners, who were confined in that neighbourhood during the war of 1756.

Theſe employments not being ſuited to his inclinations, and having a taſte for painting, he for a ſhort time placed himſelf under the inſtructions of Mr. R. Wilſon, the landſcape-painter; but the terms of the latter being thought too high, Mr. N. Hone was choſen as a maſter more congenial to the talents of Mr. Plott, who became his pupil, and afterwards his aſſiſtant, as a miniature-painter both in enamel and water-colours. After he quitted Mr. Hone he continued to practiſe miniature-painting both in London and at Wincheſter, of which city he was choſen a member of the Corporation ſome years before his death. He had a taſte for natural hiſtory, and executed ſome drawings in that way which had great merit. He began a work which, it is much to be regretted, that he did not finiſh—a Natural Hiſtory of Land Snails, the repreſentations of which

 were

were painted in water-colours with great beauty and accuracy. He alſo painted a few portraits in oil.

He died at the reſidence of his ſiſter at Soke, Wincheſter, October 27th 1803, aged 71.

Mr. Bromley, in his Catalogue, mentions a portrait of this artiſt, as ſcraped by himſelf; but the author never ſaw it, though intimately acquainted with Mr. Plott.

## T. DE BRUYN.

A foreigner, but whether a native of France or Switzerland is not known to the author. He painted in a variety of ways, chiefly landſcape with figures and cattle, but was principally eminent for painting in *chiaro oſcuro*, the imitations of *baſſo relievos*, in which he produced the effect of prominence with great ſucceſs, ſo that many of his works were excellent deceptions. Of this kind of decorations he painted ſeveral for the chapel of Greenwich Hoſpital.

He lived many years in Caſtle-ſtreet, Oxford-market, where he died of a paralytic ſtroke in the early part of the year 1804.

He left a ſon who for ſome time practiſed the art, and was a ſtudent in the Royal Academy, but has lately become a land-ſurveyor.

## EDWARD DAYES.

The ſcholar of William Pether. In the early part of his life he painted miniature, and alſo ſcraped mezzotinto, but afterwards practiſed the drawing of landſcapes. He was often employed for topographical works, and his name is frequently found affixed to the plates that illuſtrate ſeveral modern publications in that claſs of literature. He alſo taught drawing; and in the catalogue of the exhibition he is ſtyled (at his own requeſt) Deſigner to his Royal Highneſs the Duke of York.

His temper was neither amiable nor happy: it was probably owing to this cauſe that his diſſolution was accelerated by his own hand. This melancholy event took place during the laſt week of May 1804, at his houſe in Francis-ſtreet, Bedford-ſquare, where he had reſided for ſeveral years.

At the time of his death there was in the Exhibition of the Royal Academy a picture painted by him in oil; the ſubject, a View of Shrewſbury, which had much merit.

In the ſpring of the year after his death a quarto volume was publiſhed, with the following title:

"The Works of the late Edward Dayes, containing an Ex-
"curſion through the principal parts of Derbyſhire and York
"ſhire: by E. W. Brayley: together with profeſſional Sketches
"of modern Artiſts."

This work is decorated with the artiſt's portrait, and ten Views are engraved by different artiſts, from drawings which Mr. Dayes had made in his tour. The profeſſional ſketches, as

 they

they are called, are anecdotes both of living and deceafed artifts, but they are by no means accurate.

## FRANCIS PARSONS.

A painter of portraits, but of no great powers. In the Exhibition of 1763, at the Spring Garden Rooms, were two pictures of his hand, a portrait of one of the Indian Chiefs* who were then in England—the other was drawn from Mifs Davis †, at that time a celebrated finger. She was reprefented in the character of Madge, in Love in a Village. But thefe pictures, particularly the Chief, were as hard and unpleafant in the execution as the Indian himfelf was in his phyfiognomy.

This artift for fome time ftudied in the Academy in St. Martin's-lane, but with no great fuccefs, and he became a picture-dealer and cleaner—a good refource for the invalids in painting.

He lived and kept a fhop for fome years in Albemarle-ftreet, afterwards removed into Piccadilly, where he died fome time in the year 1804.

*. Thefe Chiefs were brought here in the year 1762. There is a mezzotinto print from the picture here defcribed, which was engraved by Mac Ardel: under it is the following infcription: Cunne Shote—The Indian Chief, a great warrior of the Cherokee nation. Sold at the Golden Head, Queen's-fquare, Ormond-ftreet. No date.

† She afterwards became the wife of Mr. Battifhill, the celebrated organift and compofer.

## DANIEL BOND,

Obtained the ſecond premium of twenty-five guineas, given by the Society for the Encouragement of Arts, for the beſt painting of a landſcape, in the year 1764, and in the following year the firſt premium, fifty guineas.

He was but little known or ſpoken of in London, though in the years 1762 and 1763, he exhibited ſome landſcapes at the Society's room in the Strand. His chief reſidence was at Birmingham, where he conducted the decorative department of a manufactory.

It is not exactly known to the author when he died, but his pictures, &c. were ſold by auction in London in the latter part of the year 1804, a few months after his death.

## HENRY SPICER.

A miniature-painter, who wrought both in water-colours and enamel.

Although the author was acquainted with this artiſt, yet he knows not who was his maſter, a circumſtance which ſhould otherwiſe be preſerved, as Mr. Spicer attained to great excellence and reputation as an enamel painter, though he never arrived to that delicacy of execution which diſtinguiſhes the works of Mr. Bone, whoſe enamel pictures ſurpaſs every thing that has hitherto appeared in that branch of painting.

Mr.

Mr. Spicer, who ſtyled himſelf Enamel-painter to the Prince of Wales, died in June 1804, about ſixty years of age.

## CHARLES GRIGNION,

The younger ſon of the watchmaker, whoſe abilities in his profeſſion made his name deſervedly famous in the middle of the laſt century.

The ſon was the pupil of Mr. Cipriani, and was alſo admitted one of the early ſtudents of the Royal Academy. In the year 1776 he obtained the gold medal for the beſt hiſtorical picture, and in the year 1782 he went to Rome upon the penſion of that eſtabliſhment.

He remained there in purſuit of his ſtudies until the French invaders entered that city, by which circumſtance he was compelled to retreat to Leghorn, where, in common with many others, he was attacked by that fatal fever which infected the north-weſt ſhores of the Mediterranean, and he died in October 1804.

Among his other avocations in Italy, he acted as a dealer, and at the time the French were plundering the palaces of Rome, he ſent ſeveral pictures to England, among which was that celebrated landſcape long diſtinguiſhed by the appellation of the Altieri Claude, together with it's companion, both of which were purchaſed by Mr. Beckford, and are now in his poſſeſſion at his ſeat at Font Hill.

There are two prints that were engraved after original deſigns made by this artiſt at Rome.

The firſt repreſents the fatal effects of a quarrel between two men at the Porta del Populo, in which one is repreſented as expiring on the ground, while the other, who has ſtabbed him, is coolly walking away.

The ſecond exhibits a group of men and women dancing the Saltarela. The original drawings are in the poſſeſſion of Lord Clive, who, when at Rome, bought them of the artiſt.

## HENRY ROBERT MORLAND,

Was the pupil of his father*, a painter, who lived on the lower ſide of St. James's-ſquare.

The ſon, Henry, painted portraits, both in oil and crayons; he alſo ſcraped in mezzotinto, and was much employed as a picture-cleaner.

He was among the firſt exhibitors in the year 1760, when the ſubject of his picture was a Boy's Head in crayons, one of the beſt of his productions.

He alſo dealt in pictures; but was either unſucceſsful in his ſpeculations, or deficient in economy: and during the time that he reſided in Leiceſter-ſquare he became a bankrupt.

The ſubjects of his pencil were rather of a trifling nature,

* This perſon is probably the ſame who is mentioned in John Houghton's Liſt of Painters.

as Servant Girls waſhing or ironing linen, a Lady reading by a paper ſhade, and ſuch repreſentations as require more excellence in their execution, to give them any value, than he was capable of producing, for in general his works were in a heavy manner, and inferior guſto.

He was rather an unſettled man, frequently changing his reſidence; but in the latter part of his life he reſided in Stephen-ſtreet, Rathbone-place, where he died in December 1797, about ſeventy-three years of age.

Of the children which he left, his eldeſt ſon, George, was a remarkable example of abilities in art, and at the ſame time of depravity in manners and morals. As an artiſt, he received his firſt inſtructions from his father, but very ſoon ſurpaſſed his maſter. His early productions were landſcapes, and he painted one or two ſmall converſation pieces; but his favourite ſubjects were animals, chiefly of the domeſtic kind—horſes, dogs, pigs, and other cattle, which he painted in a very maſterly manner.

At the Exhibition of the Royal Academy in 1791, he had a picture repreſenting the Inſide of a Stable with Horſes, rather larger than a half-length canvaſs, which was an excellent performance.

His low and vulgar propenſities led him into the ſociety of thoſe who were little calculated to improve either his mind or manners, and he readily ſtooped to an intimacy with coachmen, poſtchaiſe drivers, and ſtable boys, indeed with any aſſociates with whom he could gratify the deſpicable ambition of being at the head of his company.

By his licentious and imprudent conduct he became involved in debt, and was confined in the King's-bench prifon, whence he was liberated by the Act of Grace in 1801.

During his confinement he was conftantly employed by picture-dealers, frame-makers, and others, who, from the profits they obtained for his works, found it their intereft to court his caprice and fupply his wants.

By the conftant and exceffive ufe of fpirituous liquors, his health and talents were equally deftroyed, before age could have effected either his phyfical or mental powers; fo that the pictures he painted a fhort time before his death were fo much inferior to his former productions, that from their execution they can fcarcely be fuppofed the works of Morland. This decay of powers was fufficiently confpicuous in two pictures, which he exhibited at the Royal Academy a few months before his death, which happened on the twenty-ninth of October 1804, in the fortieth year of his age.

He left a widow, who furvived him about a fortnight, but no children.

There is an etching by George Morland—A Fox with a Pullet under his paw. It is executed with great fpirit.

There is a mezzotinto portrait of this artift from a picture painted by Muller.

## GABRIEL MATHIAS *.

This gentleman for ſome years practiſed as a painter, and, as he himſelf humorouſly obſerved, was at Rome upon his ſtudies "long enough to have painted like Raphael;" but his talents did not qualify him to attain ſo elevated a rank in art.

In the Exhibition of the year 1761, at the Society's room in the Strand, there were pictures by him; one in particular, of a Sailor † ſplicing a Rope, from which there is a mezzotinto print by Mac Ardel. He continued to exhibit for about two years after, when he ceaſed to practiſe the art, and confined his attention to the duties of his ſituation, as he poſſeſſed a reſpectable appointment in the Office of Privy Purſe.

While the Royal Academy, in the early period of the inſtitution, received pecuniary aſſiſtance from his Majeſty's liberality, Mr. Mathias was, by his official ſituation, employed in tranſacting that buſineſs; and before the paſſing of Mr. Burke's celebrated Bill of Reform, he poſſeſſed the appointment of Deputy Paymaſter to the Board of Works.

He chiefly reſided at Acton, where he died, the latter part of the year 1804, at a very advanced age.

* His elder brother, Mr. Vincent Mathias, was a gentleman well known and highly reſpected, who had the honour of placing his name among the ſignaturest of thoſe noblemen and gentlemen who directed the proclamation of his preſent Majeſty's acceſſion to the throne.

† This print is noticed in Bromley's Catalogue as being the portrait of Andrew Wilkinſon, a Captain in the navy.

## DANIEL GARDNER.

A native of Kendal in Weſtmorland. He was a ſtudent in the Royal Academy; but it is not known that he ever received any inſtructions in painting, other than what he obtained by viſiting Sir Joſhua Reynolds, of whom he might be conſidered as an out-door pupil.

He painted ſmall portraits, both in oil and crayons, and had ſo much faſhion and employment as to acquire a ſufficient fortune to live genteelly after his faſhionable eſtimation was paſſed.

He lived ſeveral years in New Bond-ſtreet; but upon the decline of his buſineſs he returned to lodgings in Beak-ſtreet, Golden-ſquare, and gave up the purſuit of every art except that of improving his fortune, in which he is ſaid to have been an adept, not without a degree of penury, which injured his health. He died in the ſummer of 1805, aged fifty-five.

There are ſeveral mezzotinto prints after portraits of his painting.

There is alſo an etching of his performance, which is the portrait of Philip Egerton, Eſq. of Oulton; ſize of the plate ten inches and a half by eight inches.

He was a widower at his death, but left a ſon, who was ſome time at Cambridge, and is in the law department.

## —— WALMSLEY.

A native of Ireland; was a landſcape-painter, but his chief employment was in painting ſcenes, in which line of art he was much engaged at the theatres in London.

There are ſeveral prints which were engraved after landſcapes which he painted.

He died at Bath ſome time in Auguſt 1805.

## F. VIERIA.

By birth a Portugueſe, who for ſome time ſtudied as a painter in Italy, and from thence came to England about the year 1797.

He chiefly painted hiſtory, and was ſeveral times an exhibitor with the Royal Academy, particularly in 1798 and 1799. The ſubject of the picture he laſt exhibited was "VIRIATO, Chief of the Luſitanians, exhorting his Companions to take Vengeance of the Perfidy of GALBA."

During his ſtay in England, he reſided chiefly with Mr. Bartolozzi, at North End, Hammerſmith, where he married, and ſoon after returned to Liſbon, but did not long ſurvive, as he died in the early part of the year 1805.

There are ſome prints after deſigns which were made by him. They are engraved in the dotting manner, and they received much improvement from the aſſiſtance of Mr. Bartolozzi.

## JOHN RUSSELL, R. A.

Was born at Guildford in Surrey. He was placed as a pupil under the inſtruction of Mr. Francis Cotes, and he alſo for ſome time attended the private Academy in St. Martin's Lane.

He followed his maſter's manner, practiſing both in oil colours and crayons, but chiefly in the latter, in which proceſs he produced many very good portraits, though the colouring was frequently forced, and rather ſhowy than natural; nor can it be ſaid that he ever equalled ſome of the productions of his maſter.

In 1776 he publiſhed a quarto pamphlet, entitled "Elements of Painting with Crayons;" a ſecond edition of which appeared in the next year.

This little work is truly valuable, as it not only contains the beſt inſtructions for the proceſs of painting in Crayons, but alſo gives the beſt receipts for their preparation.

He was fond of aſtronomical ſtudies, and conſtructed a model of the appearance of the moon, for which he obtained a patent in 1797, and with his own hand engraved the print that repreſents the face of the planet, and which conſtitutes a part of the apparatus.

The work itſelf will be beſt explained by the author's own words, which are here given as extracted from a quarto pamphlet which he publiſhed at the time when the patent was obtained, and which bear the following title, "A Deſcription of the Selenographia, an Apparatus for exhibiting the Phenomena of the

the Moon, together with an Account of ſome of the Purpoſes which it may be applied to."

"The Selenographia conſiſts of a Globe, on which are ex- "preſſed the ſpots which appear on the moon's viſible ſurface, "accurately taken by a micrometer from the moon itſelf, and "transferred to a Globe. The papers which cover this globe are "carefully engraved from the original drawings, made by a "long ſeries of very minute obſervations."

The pamphlet is illuſtrated by two engraved prints, the firſt repreſenting the back and profile of the apparatus, and the ſecond the map "containing the names and arrangement of the "principal ſpots of the moon's ſurface."

At intervals, he viſited ſome of the diſtant towns, as Shrewſbury, and Hull, where he practiſed his profeſſion, and at the latter of which places he died.

He had long complained of ſymptoms which indicated a ſtone in the bladder; theſe entirely ſubſided during his laſt illneſs, which was a typhous fever; and after his death it was found that his former ſufferings were occaſioned by gravel in the kidneys.

He was choſen an Aſſociate of the Royal Academy in 1773, and Royal Academician in 1788. He died April 21, 1806, in the ſixty-ſecond year of his age, and left a family, of which one of the ſons practiſes in the manner of his father.

## JAMES BARRY.

This gentleman, by the peculiarity of his conduct, and the confidence of his behaviour, acquired, during his lifetime, a celebrity in his profeffion, which compels the biographer to pay greater attention to his hiftory, than would perhaps be due to the memories of many fuperior artifts and more amiable men.

He was born in Cork. His father was a victualler in that city. It is not known to what profeffion he was originally defigned, but it is univerfally agreed that he acquired his art by his own exertions*, unaffifted by any inftructor, and that he began his profeffion as a landfcape painter. In the early part of his life, he acquired the acquaintance and friendfhip of Edmund Burke, Efq. with whom he came to England, and by whom he was introduced to Mr. Barrett, his countryman, who practifed in the fame line of art with himfelf.

Under the protection and with the affiftance of Mr. Burke, he vifited Italy, whither he went in the autumn of 1766. This patronage and protection he very properly and handfomely acknowledges in his fecond publication †.

* After the moft diligent inquiry, it has not been poffible to obtain a more certain account of the early life of this gentleman than is here given. But it may be added, that for fome time he ftudied in the Academy of Dublin, which was then conducted by a gentleman of the name of Weft, who had ftudied at Paris under the inftructions of Boucher and Vanloo, and was much praifed, for his knowledge of the human figure, by the ftudents in art who came from Dublin to London. He was living in 1760: but of this artift the Author has not been able to procure any further information.

† See his Account of a Series of Pictures, &c. page 76.

He returned to London in the latter part of the year 1770, or beginning of 1771, for in that year he exhibited in the Royal Academy for the firft time; the fubject of his picture, Adam and Eve, the figures fomewhat below the fize of life. The next year he produced a whole length of Venus rifing from the Sea.

In 1776 he exhibited a picture of the death of General Wolfe, in which, probably with a view of demonftrating his knowledge of the human form, he chofe to paint the figures as nudities, a circumftance ill adapted to the nature of the picture; and he found his work fo unfavourably received by the public, that he was much difgufted, and never afterwards fent any performance to the exhibition.

It was not only by the productions of his pencil that Mr. Barry endeavoured to exhibit himfelf as a man of talents, but he alfo employed his pen to a fimilar purpofe; and in 1775 publifhed "An Inquiry into the real and imaginary Obftructions to the Acquifition of the Arts in England," &c.

This work was in reply to a publication which the Abbé Winckelman had written while Mr. Barry was at Rome; and it muft be allowed that he has very fuccefsfully expofed the pretended philofophy, and partial criticifm of the Abbé, who endeavoured to prove that the Englifh are incapable of attaining any great excellence in art, both from their natural deficiency in genius, as alfo from the unfavourable temperature of their native climate.

In 1773, feveral of the principal artifts, members of the Royal Academy, wifhing to promote the advancement of the arts

4 upon

upon a higher fcale than had been, till that time, attempted in England, offered to paint a fet of pictures for the decoration of St. Paul's Cathedral; and the perfons felected by the Academy were Angelica Kauffman, Barry, Cipriani, N. Dance, Reynolds, and Weft*. But this liberal offer did not meet the approbation of Dr. Terrick, at that time Bifhop of London, and therefore the fcheme was abortive.

A fhort time after (1774), the Society of Arts, Manufactures, and Commerce made a propofal to the artifts, that a certain number of them fhould paint a fuite of pictures for the decoration of their new room, which they had erected in John-ftreet, Adelphi; and it was propofed that when the pictures were finifhed, a public exhibition fhould be made, the profits of which were to be applied to the remuneration of thofe who fhould paint the pictures. But this fcheme was not approved by the artifts, and they declined the propofal*†‡.

* Mr. Barry infinuates in his fecond publication, that the firft hint of this fcheme originated with himfelf. See the Appendix to his Account of a Series of Pictures, &c. page 207.

† The artifts felected by the Society for the purpofe of painting fuch pictures were as follows:

History:—Signora Angelica Kauffman, Sir Jofhua Reynolds, Mr. Weft, Mr. Cipriani, Mr. N. Dance, Mr. Mortimer, Mr. Barry, Mr. T. Wright.

Allegorical:—Mr. Romney, Mr. Penny.

‡ About this period Mr. Barry, by public advertifement in fome of the daily papers, offered to give inftructions in the art of defign to any nobleman or gentleman who might require fuch affiftance; but whether he obtained any pupils is unknown to the Author.

The rejection of this ſcheme by the gentlemen to whom it was offered, appears to have been a diſappointment to Mr. Barry, who hoped to diſtinguiſh himſelf by his exertions, and, as he obſerves, "to get ſome friends, which he ſtood in great need of;" and therefore, about three years after, he, through the means of Mr. Valentine Green, made an offer to the Society, that he would himſelf undertake to decorate their room, upon a more comprehenſive plan than that which they had propoſed themſelves; and, the Society accepting his propoſal, the following letter was delivered to the Committee by Mr. Green:

"Sir,

"The propoſal for decorating the Great Room of the Society "of Arts, &c. with paintings analogous to the views of "that inſtitution, and declared to that Society, on Wedneſday "the 5th of March, by Mr. Val. Green, member of the ſame, "on condition the ſaid Society provided the artiſt with canvaſs, "colours, and models proper to carry it into execution; the "ſaid propoſal was made to the Society as above, by the deſire "and conſent of

"JAMES BARRY."

"Suffolk-ſtreet, Haymarket,
March 6, 1777."

"To the Chairman of the Committee of Polite Arts."

The

The terms being mutually ſettled, as before ſpecified, Mr. Barry commenced the work, agreeably to the conditions, and, unaſſiſted by any one, he with his own hand in about three years finiſhed the whole nearly as it now ſtands, and at the concluſion the following advertiſment was inſerted in moſt of the newſpapers:

"Adelphi, April 26, 1783."

"At an extraordinary Meeting of the Society of Arts, " Manufactures, and Commerce, it was propoſed to view the " hiſtorical paintings in the Great Room, executed by James " Barry, Eſq. R. A. and Profeſſor of Painting in the Royal " Academy, and, after attentive inſpection, Reſolved, that the " ſeries of pictures, illuſtrating in their deſign the progreſs of " human knowledge, and the advancement of uſeful and " elegant arts, from a very early period to the preſent, is a work " of great execution and claſſical information, and muſt be " deemed a national ornament, as well as a monument of the " talents and ingenuity of the artiſt.

"The Society, therefore, deſirous of giving the moſt ample " teſtimony of his eminent abilities, unanimouſly voted him " their thanks, and ordered that this reſolution be publiſhed in " the newspapers.

"SAMUEL MORE, Sec."

They then permitted the work to be publicly exhibited for the benefit of Mr. Barry; and upon this occaſion he publiſhed an account

account of the pictures, in an octavo pamphlet, which was fold in the room*.

During this exhibition, he publifhed propofals for engraving a fet of prints after the pictures, to be fupported by fubfcription, and very boldly undertook the work, which he executed himfelf, without any affiftance, even in the printing; and they were finifhed about the year 1793. Having made fome alterations in the print after the laft picture of the fet, which he ftyled Elyfium, he thought proper to publifh another octavo pamphlet, entitled, a Letter to the Right Honourable the Prefident, Vice Prefidents, &c. of the Society for the Encouragement of Arts, Manufactures, and Commerce, &c.

In both thefe publications he gave a defcription of the pictures, and endeavoured to explain the fubjects of which they are compofed. This was a very proper precaution, for feveral of the parts could not have been underftood to reprefent what he meant to exprefs, without fuch elucidation; for, like many other artifts of modern times, he had endeavoured to reprefent abftract and metaphyfical ideas†, which do not lie within the reach of art

* Mr. Barry is extremely obfcure in his account of thefe tranfactions. However it appears in his third publication, that he had two exhibitions, one in 1783, and another in 1784, by which he obtained the fum of 503*l.* 2*s.* See his Letter to the Society of Arts, &c. page 84.

† Mr. Barry, in defcribing the firft picture, gives the following explanation of one of the figures: "In the woman with the dead fawn over her fhoulder, and "leaning on her male companion, I wifhed to glance at a matter often obferved "by travellers, which is, that the value and eftimation of women increafes ac-"cording to the growth and cultivation of fociety, and that amongft favage na-"tions they are in a condition little better than beafts of burden." Whatever reflections

art to defcribe by any vifible reprefentation. Yet it is but juftice to confefs, that the work is not unworthy of the obfervation which Dr. Johnfon has made upon it in one of his letters, which was written at the time of the firft exhibition of the pictures: "Mr. Barry's exhibition was opened the fame day, and a book "was publifhed to recommend it, which, if you read, you will "find decorated with fome fatirical ftrictures of Sir Jofhua "Reynolds and others. I have not efcaped. You muft think "with fome efteem of Barry, for the comprehenfion of his "defign."

While he was engaged in this great work, Mr. Penny refigned his fituation of Profeffor of Painting to the Royal Academy, of which he had been poffeffed from the foundation of the inftitution, when Mr. Barry offered to fill the vacant chair, and was elected to it in 1782. But he was not over diligent, in preparing for the duties of his office; on which account Sir Jofhua Reynolds made fome remarks upon his conduct, to which Barry retorted with great infolence and brutality. He gave his first lectures March 2d, 1784.

In this fituation his turbulent difpofition foon began to exprefs itfelf. He became very *outré* in his remarks and affertions, and in the courfe of a few years his difcourfes were filled with little more than invectives againft his fellow Academicians. He at length became fo intemperate in the language of his lectures, that a regular charge was preferred againft him, and

reflections Mr. Barry might hope to excite in the minds of thofe who viewed his pictures, fuch attempts can never produce the effect propofed; and when a written illuftration is required, it is the writer and not the painter who makes his picture intelligible.

and laid before the Council, which was the more effective and forcible, being written by Mr. Wilton,* the Keeper of the Royal Academy, a gentleman of the moſt reſpectable character, of tranquil manners, and benevolent temper.

In conſequence of this complaint, two or three meetings of the Academicians were held, to which Mr. Barry was alſo ſummoned; and theſe conſultations terminated in a vote of expulſion, which, after being ſubmitted to his Majeſty's conſideration, was approved by him, who gave ſome very pointed and ſtrong reaſons for his confirmation of the ſentence. In conſequence of which, the following letter was communicated by the Secretary to Mr. Barry:

"Sir,

"The General Aſſembly of Academicians having received "the report of the Committee appointed to inveſtigate your "academical conduct; decided, That you be removed from the "office of Profeſſor of Painting; and by a ſecond vote, That "you be expelled the Royal Academy.

"The journals of Council, the report of the Committee, and "reſolutions of the General Aſſembly, having been laid before "the King, His Majeſty was graciouſly pleaſed to approve the "whole of the proceedings, and ſtrike your name from the "roll of Academicians. I am, Sir,

"Your moſt obedient ſervant,

"John Richard, R. A. Sec."

"James Barry, Eſq.

"Royal Academy, April 24, 1799."

* He died November 25, 1803.

A ſhort

A ſhort time before his removal from the Royal Academy, he publiſhed a letter, addreſſed to the "Dilettanti Society, reſpect- "ing the *Obtention* of certain Matters eſſentially neceſſary for "the Improvement of Public Taſte, and for accompliſhing the "original Views of the Royal Academy of Great Britain." After his expulſion, he gave a ſecond edition of this pamphlet, to which he added an "Appendix, containing a Continuation of Details "of certain Facts which may affect the ſucceſsful Proſecution of "the Art in the Britiſh School, and which fully explain and "comprehend the Matter and Mode of the Diſpute between the "Royal Academy and the Profeſſor of Painting, from its com- "mencement to its termination."

In theſe laſt pamphlets, Mr. Barry has introduced the ſame complaints againſt the Academicians which he before had exhibited in his lectures to the ſtudents; but of theſe plaintive publications the Dilettanti Society took not the leaſt notice. After this period, he loſt much of the conſequence which he before poſſeſſed; nor did he attempt any further publication, except a letter and petition, which he addreſſed to his Majeſty, publiſhed in the Morning Herald, December 3d 1799: In that letter he denied being the author of thoſe additional lives which were ſubjoined to a new edition of Pilkington's Dictionary of Painters, which had been publiſhed a ſhort time before, and were ſuppoſed to have been introduced by Mr. Barry. But this was a miſtake, for it was conducted by Dr. Wolcott, a gentleman whom it would be difficult to praiſe for liberality or candour*.

Although

* In the anecdotes of Mr. Richard Wilſon, the landſcape painter, Dr. W. has given no juſt account of the Artiſt, for indeed he knew nothing of him; but he

Although Mr. Barry took ſome pains to diſtinguiſh himſelf as a writer, it was not by his pen, but his pencil, that he principally acquired reputation. His pictures were few, but generally of a large ſize. His principal work is that "On Human Culture," in the Great Room of the Society of Arts, in the Adelphi; the beſt deſcription of which will be in his own words: "In this "ſeries, conſiſting of ſix pictures on ſubjects uſeful and agree-"able in themſelves, I have ſtill further endeavoured to give "them ſuch a connexion as might ſerve to illuſtrate one "great maxim or moral truth; viz. that the obtaining of "happineſs, as well individual as public, depends upon culti-"vating the human faculties. We begin with man in a ſavage "ſtate, full of inconvenience, imperfection, and miſery; and "we follow him through ſeveral gradations of culture and "happineſs, which, after our probationary ſtate here, are finally "attended with beatitude or miſery. The firſt is the ſtory "of Orpheus; the ſecond a Harveſt-home, or Thankſgiving "to Ceres and Bacchus; the third the Victors at Olympia*; "the fourth Navigation, or the Triumph of the Thames; the "fifth the Diſtribution of Premiums in the Society of Arts, &c.; "and the ſixth Elyſium, or the State of final Retribution. Three "of theſe ſubjects are poetical, the others hiſtorical."

Theſe pictures are of conſiderable magnitude. The two largeſt, which

he has abuſed his Majeſty, as uſual, becauſe he had not given a commiſſion to Mr. Wilſon—though he might have known, if he pleaſed, that he was made Librarian to the Royal Academy, which is one of the ſituations reſerved ſolely for his Majeſty's diſpoſal.

* This is by far the beſt picture of the ſet.

which are the third and fixth of the fet, are forty-two feet in length; the other four are fifteen feet fix inches long, and their heights are all equal, eleven feet fix inches. The figures are rather coloffal, a circumftance by no means favourable to the work, as it's magnitude is too great to be feen to advantage in the place where it is difpofed. It has already been obferved that Mr. Barry endeavoured by his pencil to convey ideas that cannot be excited or conveyed through the medium of painting, and in this vain attempt he was led to introduce fome groups which are perfectly ridiculous. A ftriking inftance is in the Triumph of the Thames. In this picture, the imaginary aquatic Deity is reprefented "as carried along by Tritons," under which character he has introduced the portraits of Sir Francis Drake, Sir Walter Raleigh, Sebaftian Cabot, and Captain Cooke. Among thefe is alfo added the portrait of Dr. Burney, of mufical celebrity. Thefe are alfo furrounded by Nereids, who are fporting in the waves.

This heterogeneous group muft be illuftrated in the artifts' own words:

"As mufic is naturally connected with matters of joy and "triumph, and that, according to all neceffary propriety, the "retinue of the Thames could not appear without an artift in "this way, I was happy to find that there was no neceffity for "my cooperating with thofe who feem inclined to difgrace our "country, by recurring to foreigners. Whilft we can boaft a "native fo eminently diftinguifhed for his mufical abilities as

" Dr. Burney, whom I have introduced here behind Drake and " Raleigh with a ——."*

The fifth picture, which he has denominated the " Diſtribution of the Premiums in the Society of Arts," is by it's compoſition not very expreſſive of the ſubject, for the principal group is not diſpoſed in the principal part of the picture, but on one ſide; while the center is occupied by the repreſentation of ſome ladies of high rank, whoſe portraits he has introduced more for the ſake of flattering their perſonal charms, than from any other apparent motive.

The ſixth picture, which is ſtyled " Elyſium, or the State of Retribution," may be conſidered as a collection of portraits of diſtinguiſhed perſons; and though, as he obſerves, ſome of thoſe " great men may have had exceptionable parts in their cha- " racters, yet they were great men;" and Mr. Barry has therefore conſidered their greatneſs alone as ſufficient to entitle them to a place in Elyſium.

The colouring of theſe pictures is of a cold and leather-like hue; but which would have been leſs displeaſing if the figures had been relieved by ſtronger lights and ſhadows. And though Mr. Barry talked much of the chiaro oſcuro, in ſome of his lectures, h ehas by no means availed himſelf in theſe works of the advantages reſulting from it's proper application.

* The whimſicality of this aſſemblage of figures was pleaſantly commented on by a lady, who obſerved, that ſhe was by no means pleaſed with Mr. Barry, for repreſenting the Doctor in company with a party of naked girls dabbling in a horſe-pond.

The

The drawing of his figures, though not ſtrikingly faulty, does not by any means poſſeſs ſuperior merit. His contours are dry, and too ideal in their ſtyle, to be conſidered as examples of correctneſs; and many of the figures are diſproportioned to each other.

That Mr. Barry himſelf entertained a very high opinion of theſe works, there can be no doubt; for in ſeveral parts of his writings, he ſpeaks of them in a ſtyle of no great modeſty. The following is a paſſage in his Letter to the Dilettanti Society. " It will be exceedingly hard if the benefit of the laws ſhould " be withheld from the painter of ſuch a work as that on " Human Culture—which for public intereſt, and ethical utility " of ſubject, for the caſtigated purity of Grecian deſign, for " beauty, grace, vigorous effect and execution, ſtands ſo ſucceſs- " fully in the view and neighbourhood even of the ſo juſtly " celebrated Orleans collection*; where the efforts of ſo many " and ſuch diſtinguiſhed heroes of the ancient ſchools of art " are ſo happily united together for the advancement of in- " formation and national taſte."

We ſhall make no comment upon this ſpecimen of ſelf applauſe; but only obſerve, that whatever opinion he might entertain of the production of his own pencil, thoſe who are real judges of art will ſcarcely rank them with the works of an Italian artiſt whom he has thought fit to ſtigmatize with the following illiberal cenſure. " It is very remarkable that " Annibal Carracci, who came to ſuch a place as Rome, ſhould

* At the time Mr. Barry's letter was publiſhed, the Italian pictures of the Orleans collection were exhibited at the Lyceum in the Strand.

" have

" have been fo far overlooked even by that court, as never to " have been employed about any papal work, and had the ad- " ditional mortification of feeing all court favour, employment, " and even the honour of knighthood, flung away upon fuch a " *reptile* as Giofeffo D'Arpino*." See *Account of a Series of Pictures*, page 177.

Befide the work at the Adelphi, he painted two or three large pictures for the late Alderman Boydell's Shakespear, the fubjects of which are scenes from the play of Lear.

Among his other pictures was his Venus rifing from the fea, already mentioned, which confifts of two figures, the Goddefs and Cupid, with two fea horfes in the back ground; the fubject taken from Lucretius †. This may be confidered as his beft production, though not his greateft.

He feldom painted any fmall pictures, for he feemed to entertain an idea that no work of art could be in a great ftyle, unlefs it were of great dimenfions.

* Giofeffo or Giufeppe Cefari D'Arpino, commonly called Giofeppino, was honoured with the Order of St. Michael, by Louis XIII. and alfo Knighthood by Clement VIII. This artift was one of twelve who were chofen to paint each a picture for the King of Spain, and confequently was claffed with Domenichino, Guido, Guercino, Pouffin, and other great artifts of that time. There are feveral of his works at Rome, and other cities of Italy; and though it may be allowed that his works are not diftinguifhed by that purity of ftyle which characterizes the productions of Annibale Carracci, yet they are in a great and mafterly manner, very fuperior to the pictures of Mr. Barry. A faint judgment may be formed of D'Arpino's abilities by fix figures after his defigns, which are introduced into a work well known to collectors by the title of the Bifhops Statues. See the plates, 7, 8, 9, 10, 30, and 39.

† There is a print after this picture, which was engraved in the dotted manner. The figure is enclofed in an oval.

In his writings he makes frequent mention of a picture which he intended to paint, the subject, Pandora; but which he never finished. If any judgment may be justly formed from inspecting the sketch which he exhibited at the Royal Academy in 1774, the public, to whom he thought his works of much consequence, have suffered no loss by the picture not being completed.

In the year 1773, Mr. Barry exhibited two three-quarter portraits at the Royal Academy, one of which was painted from Dr. Nugent, the father of Mrs. Burke, and, to the best of the author's recollection, it was by no means ill drawn, though it was cold and feebly coloured. For this branch of the art he rather expresses himself with contempt, in all his different writings; and it is certain that neither his temper nor manners were calculated to recommend him to those who might choose to sit for their portraits.

In addition to the prints which he engraved from his own pictures in the Adelphi, he also executed some original designs of his composition in aqua tinta; the subject of one is Job sitting in distress, surrounded by his friends.

He also designed and etched a small plate, as a ticket of admission to a concert at Free-Masons' Tavern, in which the Carmen Seculare of Horace, set to music by Mr. Philidore, was performed for the benefit of the composer. This etching has great merit .The size of the plate 6¼ inches high by 5 inches wide.

His writings, particularly those which were published after his "Enquiry," may be considered as a medley of theology, politics,

and

and hiſtory, combined with obſervations on art, all blended together, without arrangement or connexion, and certainly exhibiting a conſiderable extent of reading, but which do not prove that the author poſſeſſed a ſolidity of judgment equal to the confidence with which he aſſerts his opinions.

In his lectures, if they ſhould hereafter be printed as they were delivered to the ſtudents of the Royal Academy, much information is not to be expected; for he took leſs pains to inſtruct the pupils than to rail againſt his fellow members of the Academy. Of theſe lectures he has given ſome ſpecimens, by extracts which are introduced into his letter to the Dilettanti Society; and it is ſingular that thoſe paſſages are full of invectives, becauſe his capricious whims were not complied with by the Council of the Royal Academy; in which, from the time of his admiſſion to his expulſion, he was a very reſtleſs and turbulent member. Of his ſtyle and manner of writing in his lectures, two or three ſpecimens are here ſelected, from thoſe parts which he has thought proper to print in the letter above mentioned.

" It was my wiſh to have carried to a much greater extent " theſe intereſting remarks and purſuit of facts reſpecting the " ſtate of the arts in thoſe early periods, but the *contracted,* " *beggarly ſtate* of the Academical library is a real, moſt ex- " tenſive grievance." And again in the next page, " One might " have expected that our library would have been filled with " whatever could be uſeful, and that the Profeſſor might in his " *night-gown and ſlippers* have an opportunity of examining " them conveniently either by having a place of reſidence on the

 " ſpot,

" ſpot, or the permiſſion of having them occaſionally brought " to his own reſidence*." *Vide* page 227, and 228.

In another of his extracts, in which he ſpeaks of the neceſſity of attending to the chiaro oſcuro in all conſtructions of architecture, he has introduced the following paſſages. " The laws of " variegated unity being grounded upon the juſt conſideration " of the human faculties, and accommodated to our abilities " and inabilities of perception, they are therefore equally ap- " plicable to every whole and its parts, and are great agents of " ſatisfaction in other arts."—Again in the ſucceeding page : " Thus it is apparent, that variegated unity, and its conſe- " quent relievo, of a proportionate light and ſhade, is the " operating cauſe of the beautiful arrangements in architecture " as well as in painting and ſculpture." See his *Letter to the Dilettanti Society*, pp. 231, 233.

It may probably be ſuggeſted that theſe paſſages were invidiouſly ſelected, as being the moſt exceptionable; but the fact is, that his writings, and particularly his lectures, abound with ſimilar traits of ſelf conſequence, and inexplicable attempts at definitions, interſperſed with abuſive comments upon thoſe perſons† who did not pay him that high reſpect to which he thought himſelf entitled.

His

* It is expreſsly againſt the laws of the Royal Academy that any of the books or other articles belonging to it ſhould be removed from the premiſes.

† See his ſarcaſm on the Hon. Horace Walpole, page 55 of his firſt publication, " The Inquiry," &c.; alſo his abuſe of Mr. Dalton, page 114, of Sir William Chambers, 231 and 236, in his Letter to the Dilettanti Society. It may not be unentertaining to the reader to be told, that Mr. Walpole offended Mr. Barry,



becauſe

His literary productions are as follows:

1. An Inquiry into the real and imaginary Obstructions to the Arts in England; by James Barry, Royal Academician, and Member of the Clementine Academy of Bologna. London: printed for T. Becket, corner of Adelphi, Strand, 1775.
2. An Account of a Series of Pictures in the Great Room of the Society of Arts, Manufactures, and Commerce, at the Adelphi; by James Barry, R. A. Professor of Painting to the Royal Academy. London: printed for the Author, by William Adlard, Printer to the Society, and sold by T. Cadell in the Strand, and J. Walter, Charing Crofs, 1783.
3. A Letter to the Hon. the President, Vice Presidents, and the rest of the Noblemen and Gentlemen of the Society for the Encouragement of Arts, Manufactures, and Commerce, John-street, Adelphi; by James Barry, R. A. Professor of Painting to the Royal Academy. London: printed for the Author, by Thomas Davison, Black-horse-court, Fleet-street, 1793.
4. A Letter to the Dilettanti Society, respecting the Obtention of certain Matters essentially necessary for the Improvement of Public Taste, and for accomplishing the original Views of the Royal Academy of Great Britain; by James Barry, Esq. R.A. Professor

because he had criticised his picture of Venus rising from the sea. But he retorted Mr. Barry's rudeness, by calmly observing, when he read the passage, that he wished not to injure him, for if the House of Commons thought fit to vote that Mr. Barry should decorate Westminster Hall with giants, he would be the last person to oppose the motion.

Professor of Painting to the Royal Academy. [This was first published in quarto; but after he was expelled from the Royal Academy, a second edition was published, with an Appendix, respecting the matters lately agitated between the Academy and the Professor of Painting.] London: printed for J. Walker, Paternoster-row, 1799, price five shillings.

5. A Letter and Petition, addressed to his Majesty: printed in *The Morning Herald*, Dec. 3d, 1799.

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Mr. Barry, by his temper and manners, might justly be considered as a humorist of the first class. His behaviour was in general rude and overbearing, particularly to those whom he affected to consider as his inferiors in abilities, and his self-consequence led him to quarrel with some of his best friends, not excepting Mr. Burke and Sir Joshua Reynolds; yet he was capable of soliciting the renovation of their favour, when he thought his honour or interest might be benefited by their intimacy, as was particularly the case with Sir Joshua, whose mistaken conduct he defended with great violence when he resigned the presidency of the Royal Academy. This inconsistent behaviour drew from a contemporary writer the following observation, that "he (Mr. "Barry) who had formerly, with his fist clenched in the very face "of the President, threatened him with a personal assault, when "his measures were right; now seemed disposed to offer the same "insult to any one who should dare to oppose them, when they "were wrong.*"

Mr.

* Vide a pamphlet with the following title, "Observations on the present State of the Royal Academy, with Characters of living Painters; by an Old Artist:"

Mr. Barry was extremely negligent of his perſon and dreſs, and not leſs ſo of his houſe, in Caſtle-ſtreet, Oxford Market, in which he reſided nearly twenty years, and until the time of his death it had become almoſt proverbial for its dirty and ruinous ſtate. In this manſion he lived quite alone, and ſcarcely ever admitted any viſitor.

He was more than once invited to dine by ſome of his friends, who, reſpecting his abilities, wiſhed to treat him with kindneſs; and as a favour to them he accepted their invitation. But ſuch was his inconſiſtent pride, that after dinner it was his cuſtom to depoſit eighteen pence upon the table, obſerving, that he always dined for that ſum, and therefore could not think of being obliged to any man for a meal.

As his life was conducted with great whimſicality, ſo his death was accompanied by ſome ſingular circumſtances.

It had been his cuſtom for ſeveral years to dine at a French eating-houſe in Wardour-ſtreet Soho, to which place he went as uſual, although he had been unwell for ſome days. He there met with an old acquaintance, who had juſt arrived from Dublin, who, when in London, frequently dined with him. This gentleman, finding Mr. Barry extremely ill, procured a coach, and conducted him home; but they were unable to enter the houſe, as ſome perſons had miſchievouſly ſtopped up the key-hole of the door. He was therefore taken by his friend to the houſe where he

Artiſt:" quarto, printed at the Logographic Preſs, for Walter, oppoſite Bond-ſtreet, Piccadilly, 1790; price two ſhillings: Anonymous. This pamphlet was publiſhed at the time Sir Joſhua reſigned the Preſidency of the Royal Academy, becauſe he was oppoſed in his endeavours to introduce a new member in an improper manner; and it contains a moſt impartial account of that tranſaction.

he was himſelf accuſtomed to lodge when in town; but the miſtreſs of it being unable to furniſh them both with beds, procured one for Mr. Barry, to which he was conveyed, and he ſlept for the ſpace of twenty-four hours. This circumſtance alarmed the perſons where he lodged, and they applied to Mr. Bonomi, the architect, whoſe ſon, with ſome difficulty, obtained admittance into the chamber, when Mr. Barry was perſuaded to take ſome ſuſtenance. He remained there till next morning, when he was kindly invited to Mr. Bonomi's houſe, which he reached with ſome difficulty, and the day becoming rainy he was detained by his friend, who fitted up a bed for him, where he was liberally attended by his friend Dr. Fryer. In this ſituation he languiſhed fifteen days, and expired on the 22d of February 1806, at the age of ſixty-five.

It ſhould be obſerved, that at his death, between thirty and forty pounds were found in his pocket. In the year 1794, having miſlaid a ſum of money, he proclaimed that his houſe had been plundered;* but he afterwards diſcovered where it had been depoſited by himſelf. In consequence of his apprehenſion upon this occaſion, it was his cuſtom ever after to carry with him ſuch of his money as he kept in his own poſſeſſion.

By

* Of this ſuppoſed robbery Mr. Barry thought proper to give the following whimſical and extraordinary account, in one of his lectures to the ſtudents of the Royal Academy:

" My houſe was broken open, and robbed of a conſiderable ſum, which I had " provided to purchaſe the leaſe of a houſe where I wiſhed, quietly and retired, to " carry on another work for the *public*, about which I had been for ſome time " engaged. What aggravated the matter ſtill more was, that I had good reaſon " to be aſſured that this robbery was not committed by mere thieves, but by " ſome limbs of a motley, ſhameleſs combination, ſome of whom paſſed for my " friends,

By his manner of life and ſingular appearance, it was naturally ſuppoſed that he was in uneaſy circumſtances; therefore, ſeveral members of the Society of Arts united to raiſe an annuity for his relief; in conſequence of which the following advertiſement appeared in the Herald of July 19th, 1805:

" Mr. Barry's Annuity.—At a meeting of the ſubſcribers to " the fund for raiſing an annuity for the life of James Barry, Eſq. " held at the Great Room of the Society of Arts, &c. in the " Adelphi, on Friday the 11th of May 1805;

" The Earl of Radnor in the Chair;

" Reſolved, That the perſervering attention of Mr. Barry, " during the greateſt part of his life, to the cultivation of liberal " ſcience in his profeſſion, appears to have proceeded from pure " motives of public ſpirit, and the love of the arts themſelves, " unmixed with views to pecuniary gain, and therefore at an " advanced age he does not poſſeſs the means of that comfort- " able ſubſiſtence which in an enlightened country might be " expected to follow talents ſo rarely found and ſo uſefully and " honourably exerted.

" That this meeting, impreſſed with an earneſt deſire of " ameliorating his condition in this reſpect, and of offering a teſ- " timonial of their high ſenſe of his merit as an artiſt, do ſtrongly " recommend to the attention of the public the ſubſcription " which has been opened for raiſing a fund to provide an an- " nuity for his life.

" friends, well knew what I was about, and wanted to interrupt and prevent it " by ſtripping me of the neceſſary means of carrying it on." The work here meant was the Pandora, already mentioned. *Vide* Letter to the Dilettanti Society, pp. 116, 117.

" That these resolutions be printed in such of the public " papers as the committee shall think proper.

" That the thanks of the meeting be given to the Earl of " Radnor, for his great zeal in promoting the object of the " meeting, and for his able conduct in the chair."

Before this advertisement appeared, printed letters*, signed by the Secretary of the Society, had been circulated to different gentlemen, requesting their aid to such subscription; and in consequence of these solicitations the sum of £.1,000. was raised, by which an annuity of £.120. was purchased of Sir Robert Peele, Bart. and to which an addition of £.10. per annum was made by Lord Buchan. But Mr. Barry did not live to receive the first payment of his annuity.

As Sir Robert Peele had been so unexpectedly benefited by the death of Mr. Barry, he offered to pay the expences of his interment, and a gentleman of the name of Page joined in defraying the additional charge for the laying in state. It was therefore determined

* Of which the following is a copy:

" Society of Arts, &c. Adelphi,
London, Feb. 28, 1805.

" Sir,

" The Society instituted for the Encouragement of Arts, Manufactures, and " Commerce, having by a resolution of the 30th ultimo, permitted their Secretary " to receive voluntary subscriptions from individuals, as well members of the " Society as others, in order to provide an annuity for the life of Mr. Barry, " adequate to the sum to be subscribed, I have the honour to apprise you, that " I am desired by a Committee of Subscribers to that fund to communicate " such Resolution to you, and at the same time to request the favour of being " informed how far you may be disposed to promote the proposed object.

" I am, &c.

" Charles Taylor, Secretary."

determined that the funeral ſhould be at St Paul's Cathedral. In conſequence of which the corpſe was conveyed to the Great Room of the Society, in the Adelphi, on Thurſday the 13th of March, where it lay till the next day at noon, when it was conveyed to St. Paul's, and depoſited in the cripts, near the remains of Sir Chriſtopher Wren and Sir Joſhua Reynolds. The funeral was attended by the following reſpectable gentlemen, as pall-bearers: 1. Sir Robert Peele, Bart.; 2. Richard Clark, Eſq. Chamberlain of the City; 3. General Watſon; 4. Caleb Whiteford, Eſq.; 5. Dr. Powell; 6. Dr. Charles Taylor, Secretary to the Society of Arts, &c. The chief mourners were, Dr. Fryer and Dr. Combe. But the names of the other gentlemen who attended are not known to the Author. It may appear ſingular, but not one artiſt was preſent upon the occaſion. The ſervice was performed in the Chapel of the north-weſt corner, by the Minor Canon in waiting.

The anecdotes of this gentleman cannot be better concluded than by obſerving, that the peculiarities of his conduct upon different occaſions, led his beſt friends to ſuſpect that Mr. Barry, in a certain degree, laboured under a ſpecies of mental derangement ſomewhat reſembling that of the celebrated Rouſſeau.

After his death, it was found that he had realized property to the amount of more than two thouſand pounds. His expences were ſo ſmall, that little had been taken from whatever he had obtained by his profeſſional exertions. He had been ſtrictly punctual in his dealings, and juſt to others. It appears, that with all his eccentricities, he had a careful conſideration of what might be neceſſary for himſelf.

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# INDEX

OF THE

# NAMES OF THE PAINTERS

CONTAINED IN THIS VOLUME.

## A



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R

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## Z



FINIS.

Printed by Luke Hansard & Sons,
near Lincoln's-Inn Fields.

# ERRATA.

Page 3, line 16. for *Rowana*, read *Rowena*.
5, line 21. for *any*, read *any thing*.
21, line 2. for *Maſſon*, read *Maſon*.
64, line 8. for *Rowana*, read *Rowena*.
112, line 19. for *Vario*, read *Verrio*.
116, line 10. for *Gyhn*, read *Gwynn*.
122, line 2. for *Caton*, read *Catton*.
140, line 25. for *Brutall*, read *Buttall*.
183, line 14. for *he* paſſed over, read *be* paſſed over.
199, line 25. for *Carto*, read *Carlo*.
209, line 22. for Ceraci, read *Ceracchi*.
224, line [illegible]. for *Colnagi*, read *Colnaghi*.
225, - - - for Charles Benazee, read *Benäsech*.
229, line [illegible]. for *Introduction*, read *Inſtruction*.
235, line 1[illegible]. for *when* his purſuit, read *where* his purſuit.
247, line 9. for peaceful *Trader*, read peaceful *Traveller*.
252, - - - for Tassart, read *Taſſaert*.
320, line 5. for *Cripts*, read *Crypt*.